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ABSTRACT

This symposium focused on art education management and continuing efforts to strengthen communications with professional colleagues in educational leadership positions throughout Arizona. The booklet provides the addresses of the keynote speaker and other invited guests. Welcoming remarks were made by Edward Groenhout, Dean of Fine Arts at Northern Arizona University. Charles S. Farnsworth of Montgomery School District in West Lafayette, IN, spoke of "Changing Paradigms" and "Building Relationships Can Be Habit Forming." Jose Colchado, Associate Dean of Fine Arts at Northern Arizona University offered a short discussion. David Avalos, an artist, presented a session on "Majority/Minority Group Relations." Mary Jordan and Linda Sleight reported on "Building Relationships/Strategic Planning." MacArthur Goodwin of the South Carolina Department of Education described "Building Relationships between Agencies, Institutions and Organizations." Other presentations were "Practical Public Relations for Classroom Teachers" (Gary Leatherman) and "Building Relationships: You and Your School Board" (Jean Donaldson). Closing remarks were provided by David B. Silva, Superintendent of Schools in Apache County, Arizona. (EH)

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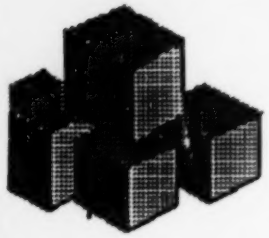

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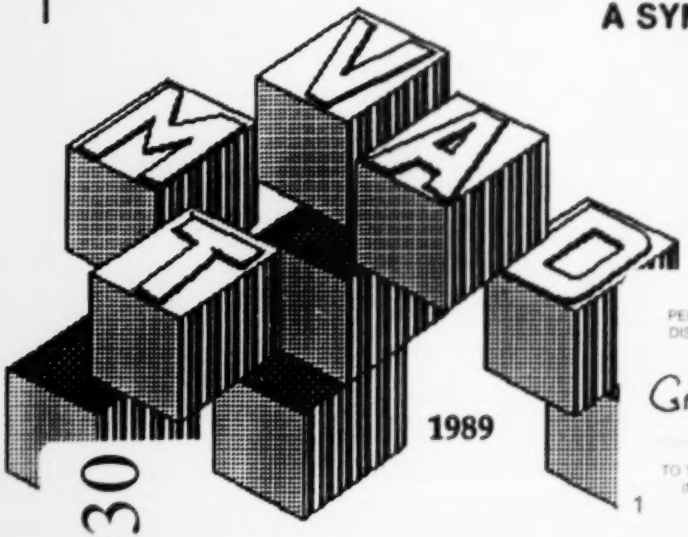
Transcribings from the Third Annual

Building Relationships:

A SYMPOSIUM IN ART EDUCATION MANAGEMENT



NORTHERN ARIZONA UNIVERSITY, Flagstaff, Arizona
June 27-30, 1990

Sponsored by the Arizona Department of Education, Northern Arizona University and the Arizona Art Education Association

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SO 028 930

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Dear Gretchen:

I wish I could be with you and the others participating in the Building Relationships Symposium in Arts Education Management. Unfortunately, obligations will prevent me from attending. However, I would like you to know of the strong support for the work you are undertaking during the next few days.

In the past three and one half years, the place of the arts in our schools has been firmly established through the development of a new State Essential Skills document for Dramatic Arts and Dance, through the State Board for credit in arts or vocational education requirement for graduation from high school in Arizona, and now the arts symposium. Arts in education are being linked into the curriculum for all students.

Looking at the agenda for your meeting, I see that your main purpose is the building and maintaining of relationships at all levels. I commend you for your wisdom in selecting such an important idea since it is through the relationships between universities, schools boards, the State Board, administrators and teachers that arts education will continue to play an important role in the lives and education of Arizona's children.

My best wishes go out to you and all the participants for a most successful meeting. I thank you for your continued interest in and support of arts in Arizona's educational system.

Sincerely,

C. Diane Bishop

C. Diane Bishop, Superintendent

What a pleasure to welcome everyone to the third Building Relationships Symposium. The continuation of this event is the result of hard work on the part of many people not only at the Arizona Department of Education and Northern Arizona University, but also from around the country and state and representing various levels of performance for the arts in education.

Many of our presentations are gifts to those of us who are learning. These gifts are generously given in both time and effort by the speakers who share so willingly with us. Our only way to repay them is to assure them that their time with us is not in vain and we will, indeed profit from their experiences and their words to us.

Even those speakers who receive compensation for their travel or lodging or presentation, give far beyond what we are capable of paying in real dollars. Most honorariums are tokens of appreciation rather than full measure for the value received.

Audiences, too, deserve acknowledgement for their use of summer holiday time and monies spent when none are currently coming in, to attend and grow professionally and in commitment to arts education. Our subjects are not always the easiest to represent in the total learning process of children. And, too, at another time our jobs were to teach, to be with children, to develop our programs at our level without concern for our continued existence. More and more, over the years, we have been called upon not only to defend our own programs on the homefront, but to reach far beyond our community borders to work with many others to impact upon the State Board of Education, School Board Association members, leaders in the Department of Education, on the Arts Commission, the legislature, the Board of Regents, professors in higher education . . . more tasks than there is ever enough time to accomplish.

To each and every person, no matter what the task, no matter how small or large, our heartfelt appreciation is extended.

Unless current financial and social conditions change significantly over the next few months, this symposium will become a week long academy for fine arts beginning in the summer of 1991. Extending the time will permit more thorough coverage of topics and more exchange of information, more interaction, hopefully, between speakers and audience. In part, this is due to the requests of former participants and, in part, it is due to the needs of all of the arts to be more fully represented. More teachers in the arts areas of music, dance and theater will be invited to also participate.

Growth sometimes causes a lessening of individual attention to the original purpose of programs. We will try our very best to make the experiences of each participant to be the very richest possible in the academy format and to do an even better job of providing insights for the improvement of arts education in Arizona.

As with prior years, the contents of this publication are transcribed from video tapes (available for loan to teachers/districts). Presenters have had the opportunity to review these transcripts prior to publication. Written words, however, are not always taken in the same manner as spoken words which have the nuances and emphases of the speakers. If you wish to hear the original presentation in its entirety, please do send for the tapes.

Lastly, Ginny Brouch has worked to edit and prepare camera-ready copy for all three years worth of symposium publications and deserves our special thanks for her special efforts.

Best wishes to you all as we continue to strive toward improved quality arts education in Arizona. Our children deserve our very best effort at doing our programs as professionally and expertly as we possibly can.

Gretchen Boyer

Gretchen Boyer
2/17/91

VHS 120 tapes are available for all of the presentations included in this publication. **For copies, send five, blank tapes to:**

Gretchen Boyer, Fine Arts Specialist
School Improvement Unit
Arizona Department of Education
1535 West Jefferson Street
Phoenix, AZ. 85007

All manuscripts were prepared from either direct copy provided by participants or from transcriptions of the video tapes of the symposium. Persons contributing were asked to review copy prior to press time and were invited to make any changes deemed necessary. Readers are asked to please consider that any errors in this publication may be more a matter of transcription than of anyone's serious intent.

Camera ready copy for this document was word processed in MacWrite. Scanjet images were obtained from reprinted photographs of the participants. Drawings were done by hand in either MacPaint or MacDraw. All materials were imported to PageMaker and ouputted on a Laser IINTX. Macintosh Plus and //cx computers were used.

It has been a privilege to again be invited to edit and prepare this symposium publication.

Ginny Brouch, President
Palo Verde Research Associates
Phoenix, Arizona

April, 1991

TABLE OF CONTENTS

Official Welcome : Dean Edward Groenhout 1

Keynote Address: Chuck Farnsworth 2
"Changing Paradigms
"Building Relationships Can Be Habit Forming"

Discussion : Jose Colchado 8

Majority / Minority Group Relations : David Avalos 9

Administrations and Strategies : Mary Jordan / Linda Sleight 14

Keynote Address : MacArthur Goodwin 17
"Building Relationships Between Agencies, Institutions and Organizations"

Public Relations : Gary Leatherman 20

School Boards : Jean Donaldson 26

Closing Remarks: David Silva 29

OFFICIAL WELCOME

Ed Groenhout

Dean of Fine Arts
Northern Arizona University

Edward Groenhout is the Dean of Fine Arts at Northern Arizona University. Before coming to Northern Arizona University, he was the Dean of Arts and Architecture at Montana State University. He is a member of the International Council of Fine Arts Deans, the Arizona Art Education Association, the National Art Education Association, the Arizona Educational Telecommunications Cooperative Operating Committee and is a board member of the Flagstaff Symphony Orchestra. He holds an M.F.A. from the University of Montana.

Thank you for the nice introduction, Gretchen. I usually like to welcome people to cool, bucolic Flagstaff but you are our guests during a record–breaking heatwave for us. Old timers say that the heat will bring in generous monsoons for us and we are hopeful that the rains will begin soon, for our sakes as well as for the whole state.

We are very pleased that this symposium is continuing this third year at NAU. There are many reasons for us to be here working together especially this year and I'd like to mention a few.

I've been asked to write letters to our congressional representatives urging them to continue support for the National Endowment for the Arts. The Council of Deans is very active regarding this issue. The letters I have received back from our leaders are very discouraging to me. They tell me that the letters are coming in ***thirty-to-one against*** the reauthorization for the NEA. This tells me we haven't been doing our job right in preparing people with regard to the importance and value of the arts in everyone's daily life.

I remember 1965 - 1967 when the Endowment was created. States followed and because of the National Endowment for the Arts, arts blossomed throughout the country. I cannot believe the responses to my letters. We are talking about turned off brains and I'm afraid that our universities as part of the total educational structure will have to accept much of the blame for the miseducation of our congressional delegation.

Proposition 13, in California, is blamed somewhat for encouraging cultural problems today. From 1973 to 1984, the number of students graduating high school with instrumental music education was cut more than 50%. Since 1984, the decrease has continued by about 4% annually. I find this alarming. While the importance of music to our lives is a traditional fact of life to middle class families, the elimination of music classes, of visual art classes, is of critical concern for the lives of members of the lower classes who may never have an opportunity to experience the richness of the arts if not in the school setting.

The deans of the fine arts colleges in Arizona universities have been working to have the high school fine arts graduation requirement also stated to be a university entrance requirement. We have, in our efforts to communicate with our higher education colleagues, run into Neanderthals who are concerned about all of the out-of-state students who might not have arts. We have tried to convince them that that is the same as if the out-of-state students lack science or history or some other subject, but our own colleagues are not well enough educated to appreciate the value of the arts to our youth and our culture.

It is amazing what we have not done in education for our neighbors, friends, students . . . about the necessity of having the arts for the full life . . . that freedom of expression happens in the arts. These are troublesome times and we have a big job to do. We have got to find help from each other, we have got to become better leaders and managers.

Part of the reason you are here is to find out how to do some of that. I have to become a better manager. Jose has to become a better manager. We have a lot of work to do.

I don't want to leave on a sour note. I just want to indicate the seriousness of the issue. We must . . . universities, high schools, elementary schools . . . do a better job. We at the university must do a better job of teacher training not just of arts teachers, but of all teachers. We are the missionaries. Don't give up. Let's work hard.

So, welcome to NAU. We hope you have a wonderful time. Welcome to this institution that cares.

KEYNOTE PRESENTATION

"Part 1: Changing Paradigms"

"Part 2: Building Relationships Can Be Habit Forming"

Chuck Farnsworth

Mr. Charles S. Farnsworth is the Assistant Superintendent of Instruction for the Montgomery School District in West Lafayette, Indiana. He is also the President of Farnsworth and Associates Consulting Firm. He has worked in education for 22 years. He has devoted much of his career to providing the opportunity for educators to reach their full potential with young people and the systems in which they work. He is active in the Covey Leadership Center founded by Steven Covey, author of *"The Seven Habits of Highly Effective People"*.

Thank you, Gretchen.

Let me begin by telling you a little bit about myself. I began as an industrial arts teacher/assistant principal in a model school project at Nova High School in Florida in the late 1960's. The Nova projects took students from K-6, 7-8, 9-12, 13-14 and, if elected, through Nova University. It was possible to go from Kindergarten through a doctorate without leaving this one campus. During this time I was responsible for all curriculum, 73 staff, and for overseeing the budget for the program. I was involved in a lot of win-win agreements during this part of my career.

About eight years ago, I made a basic paradigm shift to corporate life and now spend a great deal of time talking with other educators who are trying to also make such a change. Four years ago, I started my own company. The basic tenet of my company is to work with task-based offices in education. Because of this company that I manage and run, I travel and do workshops and consulting all over the United States.

Before I made my shift, however, I had gone through a lot of programs that tried to help me as a person. Then I discovered the "seven habits" and learned that leadership is not the same thing as management. Leadership is separate from management. The seven habits require introspection, change. They are based upon character and inner values rather than extrinsic techniques and personality tricks.

So here I am, now, trying to put a five day seminar into a four or six hour presentation for you in the hope that I can share the important elements of the seven habits with you. I hope, over the next few days, to be able to answer all of your questions and I invite you to participate in my presentation, to interact as I'm going along. I will try to categorize the concepts as we go along.

Tonight, I will concentrate on P-PC Balance which involves the seven habits, our personal production capabilities, paradigm shifting in general and the maturity continuum.

What can you expect from this? You should be able to (1) improve self-confidence, (2) improve relationships, (3) improve your ability to influence others, and (4) renew your self. If you apply what I am going to share with you, I guarantee you will improve self-confidence and self-esteem.

A lot of the current curriculum in our schools has destroyed teacher self-confidence, self-esteem and self-worth. How can we make students feel confident if we are not? More importantly, how can we model self-esteem for students if our own self-esteem is destroyed?

What you must do to "pay the price" for this seminar is to study the materials I am giving you, teach these materials to others and live by the principles you are going to learn. Do these things for thirty days and you will find your own life improved and you will be able to help others more effectively.

Effectiveness is an essential in the P-PC balance continuum. In this continuum, P = the desired results and PC = the personal production capability. The key to effectiveness is the acquiring and maintaining of the balance. One loses effectiveness when one is out of balance.

One way to maintain balance is through careful maintenance of the individual, emotional bank account. This is a lot like our financial bank account. We make deposits into our

emotional bank account from our own efforts, as gifts from others, as recognition of accomplishment. We constantly make withdrawals on this account, too, by giving to others, by helping, by doing good work. If you reflect on the last 48 hours of your life, you will notice both deposits to your emotional account and withdrawals, pay-outs. There is a direct relationship between trust and the health of our emotional bank accounts.

As you review your emotional assets, then, deposits may be made up of such things as:

kindness,
keeping a promise,
integrity to oneself,
honoring expectations,
loyalty,
apologies.

Withdrawals are

unkindnesses,
breaking promises,
lacking integrity,
violating expectations or generating unclear expectations,
duplicity,
pride.

The concept of unconditional love / caring is one wherein love is a verb, not an emotion. Yet if we live the primary law of love, people will live the primary laws of life. While we cannot talk ourselves out of problems we behaved our way into, if we practice unconditional love, we will build trust in ourselves, self-confidence and self-esteem.

How do we see the work of teaching? Are students customers? Are we delivery systems? Would we treat students differently if we had a voucher system? We get so out of balance, so involved in causes, that we don't have the loving, close relationships with our loved ones, homes, friends that we ought to have. Dag Hammarskjold wrote that:

> **It is more noble to give yourself completely to one individual than to labor diligently for the salvation of the masses.**

Paradigm shifting assumes we can change perceptions, interactions with others. Paradigm shifts result from break*withs* and lead to break-*throughs*. Paradigms are the glasses through which we see the world. They are formed by the past and are determined by our ancestors (genetic), schools, parents and other "person" influences (psychic) and by place (environmental). From these influences, we develop these glasses or maps through which we see the world. We work on assumptions which are typically not questioned. Paradigm shifting involves our effort to make changes in how we see people, places and things around us.

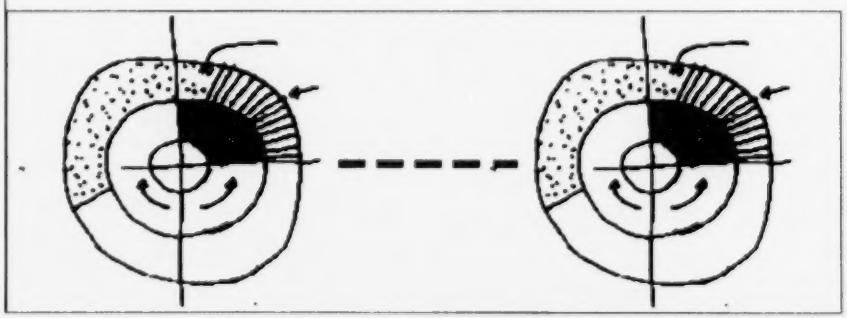
Paradigm shifting permits us to switch roles to improve learning, unfreeze the images people expect of us and to make social commitments that motivate us personally. It helps us to value the differences in others and focuses our attention on people rather than things.

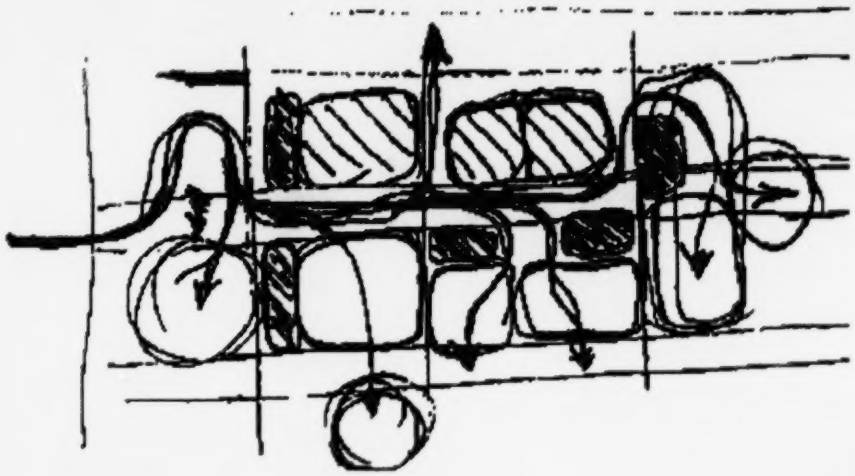
One of the problems we have in education today is that we are managing. We are managing things and we are managing systems. Students become more remote **things** within the system. In relating effectiveness to education and culture, we have to change the current paradigm.

We manage things; we lead people. Even our vocabulary is different.

The Great Difference

THINGS	PEOPLE
I	we
dominate	empower
manipulate	synergize
fear	trust
control	commitment
my way	our way
exclusive	inclusive
mechanistic	organic
uniformity	unity
regulation	organization
fix	nurture
efficiency	effectiveness
program	programmer
expense	investment
technique	principle
compromise	synergy
scarcity	abundance





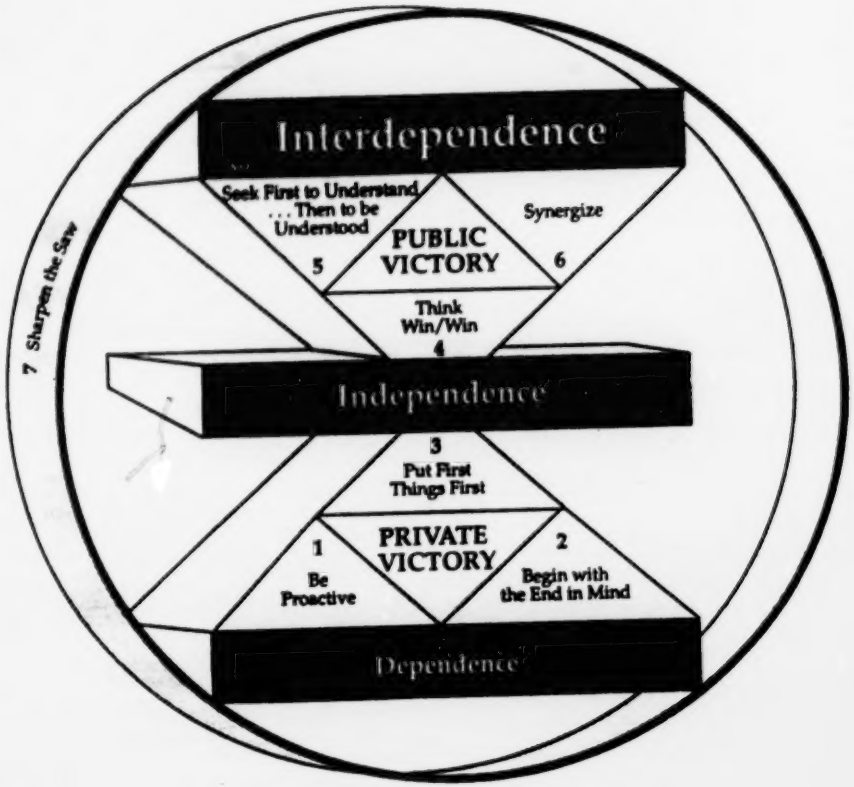
A very important, underlying concept in most school districts is that a board which has the least information, the least skill within the system is making the decisions within the system. They are applying pressure from the top down.

Administrators, therefore, have to become more proactive and they have to empower their teachers to be and do the best that they can within the environment we provide. Environment is very restrictive. Right now, teachers feel the environment is coming in on them. Closing in. Suffocating.

One of the concepts to really be emphasized when people feel this way is the "small things concept". This requires a comfort level between two people where small things can be discussed openly. Too often, little things get stored up until there is generally an explosion, usually in anger and that causes trust to be destroyed. By openly dealing with small things as they occur, individuals can prevent the buildup and explosions and keep a working atmosphere clear and positive.

The seven habits move a person along the maturity continuum from dependent to independent to interdependent. They charge people, empower people to move forward, to behave as change agents, to lead.

The image to the right represents the maturity continuum. It is the SEVEN HABITS PARADIGM originated by Stephen Covey as a result of his Bicentennial study in 1976 of 200 years of literature on the topic of leadership. He found something that caused him to make a major paradigm shift.

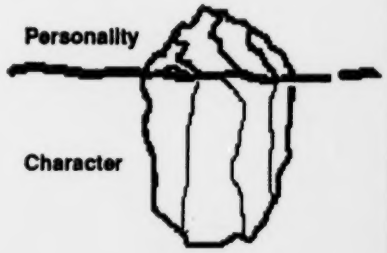


THE SEVEN HABITS PARADIGM

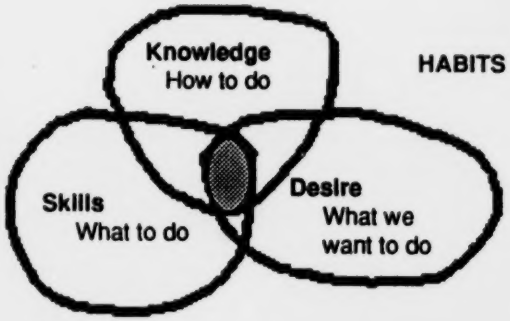
In the first 150 years, leadership books centered around character and the development of that character. A man's word was his bond, a handshake a contract. The books dealt with how people treated each other, integrity, dignity, courage and service. They dealt with how traits of character impound on people and relationships.

During the last 50 years, the emphasis shifted to methods, formulas, techniques, check lists, skills, positive mental attitudes, communication skills, things that are external, cosmetic . . . things that hide character but might enhance how others see us. Dress for success, watch hands, look at the eyes, drive a certain car.

What Covey decided was that in the character and personality ethic, personality is but the tip of a very large iceberg. Character is the enormous mass that is under the water. The only way we can truly change our relationships with people is to address those things that involve our character.



The seven habits were generated from three areas : Knowledge (how to do), Skills (what to do), and Desire (what we want to do). Where these overlap is the foundation for habit construction.



Proactivity is the first of the seven habits. Proactivity is taking control of your life and choosing your responses. I brought a videotape of Dr. Stephen R. Covey presenting a short talk on proactivity.

******Transcript from tape prepared by**
Dr. Stephen R. Covey and Associates****

Be Proactive. We begin with this because it is the undergirding foundation of all the other six habits. In a sense, it is a habit of personal vision. It has to do with how you see yourself. It is the paradigm or the map of how you see yourself.

A reactive person might be affected by weather. The proactive person makes his own weather. Proactive people are driven by their values. If they do good work, they don't care what the weather is like. This is a physical example. How about a social example? How we are treated by others.

How many people feel better when treated well by others and feel badly when treated poorly? This is reactive. The proactive reacts on the basis of values. The ability to subordinate an impulse to a value is a rare ability. It is the essence of the proactive person.

Most people are driven by feelings, circumstances, their environment. And they become reactive to it. Highly effective people, at the very foundation, are driven by their value system . . . a value system that they have very carefully thought about and selected and internalized.

A good book to read is ***Men's Search for Meaning*** by Viktor Frankl. Frankl was an Austrian psychiatrist who served in a Nazi death camp during World War II. He gives us a vision of what a person is capable of. He was tortured and suffered untold indignities but little by little he discovered that the last ultimate freedom is the ability to choose one's response in any situation. Others can hurt a body, a circumstance, but they cannot hurt the true person inside. In spite of all that was done to him, his essential dignity was preserved. By drawing on his memory and his imagination, he developed more freedom while in prison than his masters had.

Liberty is a condition of the environment. Freedom is a condition of the person.

It is not what happens to us, it is our response to what happens that makes us what we are. Our response will influence what happens in our future. It shapes our circumstances little by little, slowly, imperceptibly. But that power to choose our response lies within us. We have to have the vision. We must be proactive. The key element is to be driven by values.

The most important thing we can do when something miserable, negative happens to us, is suck that poison out. The value of health and the value of not magnifying the original hurt is of higher value than getting back, getting even for harm or injury others may try to do to us. The real damage that is possible is in our response to the harm done to us.

The second habit is : Beginning with the end in mind.

This is the mission statement approach. Effective people realize that things are created mentally before they are created physically. They write a mission or purpose statement and use it as a frame of reference for making future decisions. They define roles for their behavior and only change the mission statement from time to time as they change and grow. Put your mission statement close and refer to it often. Change it as you grow through it. Remember that the best way to predict your future is to create it. Without involvement, there is no commitment. You must be involved in your mission in order to accomplish it.

The third habit is : Putting first things first.

This is the way to fulfill your mission statement. By using a time management matrix, you can more effectively manage your life time.

	URGENT	NOT URGENT
IMPORTANT	1. Activities *Crises *Pressing problems *Deadline driven projects	2. Activities *Preparation *Crisis prevention *Values clarification *Planning *Relationship Building *True re-creation
NOT IMPORTANT	3. Activities *Interruptions. Some calls *Mail, some reports *Some meetings *Many proximate, pressing matters *Many popular activities	4. Activities *Trivia, busy work *Some mail *Some phone calls *Time wasters *Many pleasant activities

To use our time to its best advantage, we should devote less attention to activities that are urgent but unimportant and more time to those things that are important but not necessarily urgent. Urgent things tend to act on us and usually cause us to react to them. When we are proactive, we do the important but not urgent things. Only by saying no to the unimportant can we say yes to the important.

Systems that constantly bombard teachers with #3 concerns do not have a clear idea of what should be done for the best interest of students. I have seen such situations turn around with very little effort on the part of the teachers.

When these first three habits are working, individuals achieve a private victory. They take control of their own lives and are capable of effectively assessing situations and making changes.

It is very very important that you achieve, as people in an organization, this private victory. It is very very important that you feel confident that you can be a change agent within your organization.

I maintain and I feel very strongly that the only way that you can be a change agent is to have a private victory first.
How do you get from the independent level to the interdependent level?

Indiana has performance-based evaluation based on the school / teacher mission statement. In our district, we looked at our system for how to integrate skills rather than being separate classifications. We asked: What do we have in common? What are our common interests? What do we have within our curriculum that should be integrated across all areas? How can we cooperate rather than fight alone? The synergy created out of these concepts even included looking at interdepartmental budgets. It got to the point of cooperation where we said: We've got $15,000 among us. If we work together, we can put together a prioritized budget based upon sharing. Team teaching occurs and a win-win attitude occurs . . . **which is habit #4: Think win-win.**

If I win in the short term I may lose in the long run. It is only when we invest in win-win situations, that we can build trust and expand our circle of influence. To do this, we have to seek ways to communicate across interests, to work together with a sharing attitude.

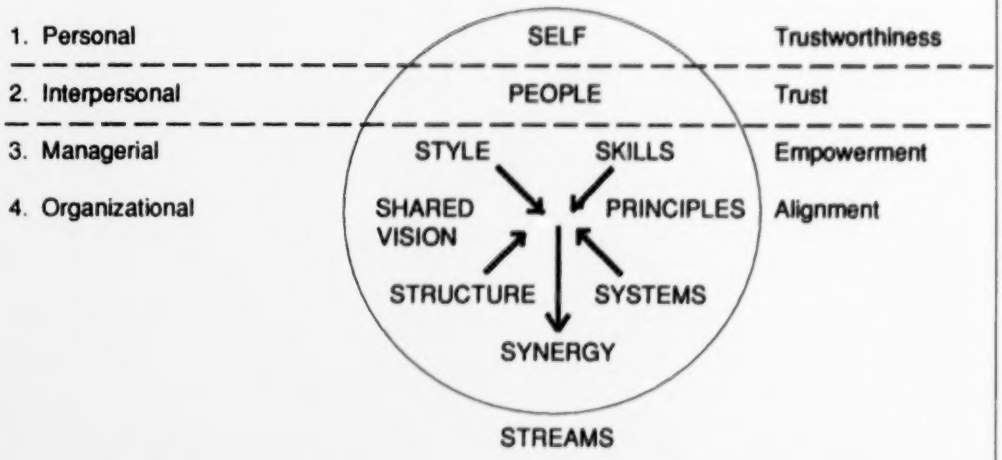
One of the problems I find with fine arts people is that they don't have enough PC. They lack confidence in their own worth. They aren't aware of how much the futurists think they are worth . . . as published in ***Megatrends II*** , for example. Fine arts people need a comprehensive view of the school / community system and their place in the system.
Once we have a private, personal victory, then we can work toward a public victory . In addition to thinking and doing the "win-win" habit, there is **habit #5: Seek first to understand, then to be understood, and #6: Synergize.** The fifth habit is the habit of communication, one of the master skills in life. Doctors diagnose before they prescribe. Top sales people preassess needs and sell solutions to problems, not just products. To resolve differences and create credibility, it is essential to under-

stand others first. A key element here is "empathic listening" which permits understanding of others. Once communication is established, valuing the differences of others permits the habit of creative cooperation or teamwork. The end result of synergy optimizes the contributions of each individual within the working group and permits much more than can be accomplished by isolated individuals.

The three components: **1. Think win-win, 2. Seek first to understand, then to be understood, 3. Synergize,** permit the public victory, the accomplishment of mission statements and beneficial goals.

LEVELS OF PRINCIPLE CENTERED LEADERSHIP

PS PARADIGM



You are going back to your individual schools to deal with administrators, parents, colleagues, students. You must work both horizontally and vertically within the levels of principle-centered leadership and the PS paradigm.

To be change agents, to be proactive, you must work with all involved members of the board, administration, parents, teachers, students, community. A buy-in, a commitment to change must occur in all groups and at all levels. At all levels there must be leadership. Leadership is what a leader does.

(Editor's note: the following chart was not clear on tape.)

What a leader IS	What a leader DOES
1. Pathfinder:	Captivates the Mission Strategist Monitors and paces the system
2. Team builder:	Integrates roles and goals Promotes high trust culture Compliments diversity
3. Empowerer:	Balances freedom and accountability Provides / maintains support systems Seeks resources available to accomplish mission

Too many administrators end up managing people, things and students, forgetting that you can only truly manage things. Leadership is necessary to move people and students in positive, proactive directions.

It has been very very difficult condensing our one week retreat with time to think and have greater interaction into about four hours of information. Please use the materials I've distributed. Put more time into the book, handouts.

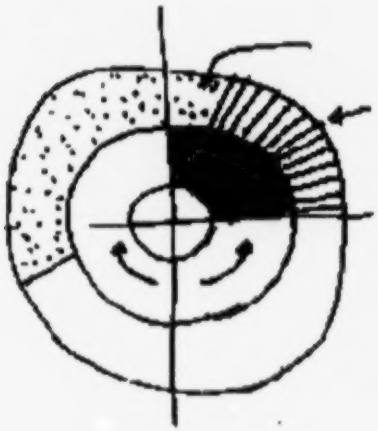
I hope you can perceive your world as easier to work in. I hope you can see yourself as change agents, as persons capable of leadership in your districts.

DISCUSSION

Jose Colchado

Associate Dean of Fine Arts
Northern Arizona University

Dr. Jose D. Colchado is the Associate Dean for the College of Creative and Communication Arts at Northern Arizona University. He received his Doctorate in Art Education from Illinois State University in 1979. His main area of study has been the role that art instruction can play on the education of minority children. He taught for eight years in the art education program at San Jose State University where he developed courses and programs to provide art instruction to newly arrived immigrants from Central America and Southeast Asia. In Arizona he has worked with numerous arts groups including Arte Hispano, the Chicano Museum and the Mexican American Heritage Foundation. He was recently named a commissioner on the Arizona Commission on the Arts.

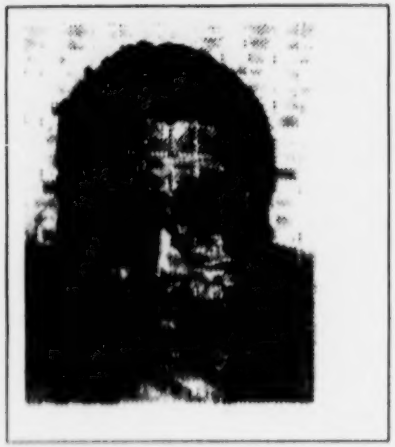


Frequently when I attend these presentations and symposiums I am overwhelmed by the information. Rather than discuss this presentation so immediately after it, I would ask you to think: "What is the one thing that I can go back to my work and DO?"

When I look at global problems, I get discouraged. But when I get to a personal level, I can begin to deal with the situations.

For example, recently the Arizona Citizens for Better Schools gave a presentation. I can't remember the exact numbers, here, but let's say of the approximately 50,000 students in Arizona schools some 1300 or so will drop out before high school graduation. Another large, several thousand in number, will commit suicide. Still a larger number will become unwed mothers. The size of these numbers is so overwhelming to me. Yet when I tried to see it in terms of my daughter's kindergarten class I could imagine that one student would commit suicide . . . I saw that I could do something about that. One student will become a dropout. I can do something about that, perhaps. I can't cope with the large numbers on a projection screen, but I can deal with small problems one at a time.

So I urge you to pick one thing to take back with you and begin with. Then let's go to the next most immediate situation and have a great lunch.



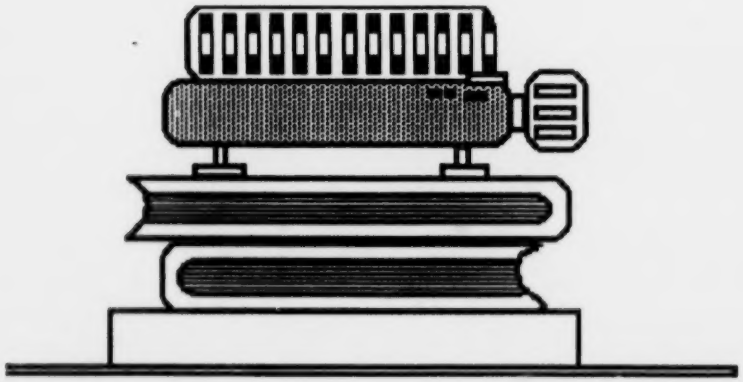
MAJORITY / MINORITY GROUP RELATIONS

David Avalos

Artist

Mr. David Avalos is an artist from the San Diego area. He has worked to promote an understanding and appreciation of multi-cultural issues and concerns.

Ed. Note: The following presentation was accompanied by slides which were not available for inclusion in this publication.



The kind of presentation I am going to give has to do with attitude. It has to do with how you convey attitudes as you approach your classes in art education.

I'm a Chicano. Which means I am of Mexican ancestry. My parents were both born in Mexico. To be of Mexican ancestry is to be of mixed ancestry. . . Indian and European. Exactly what that mix is, I don't know. The mix has been going on since 1520. I have an aunt who says a great great grandfather was a Tarahumara Indian and his wife Italian.

My definition of a Chicano is: Someone who is of Mexican ancestry who sees his or her future redefining and remaking United States society.

I can only speak with you, not on our differences, but based on what we might have in common. And I'm hoping that these goals I'm going to talk about all help us to see art as part of a social agenda, as part of making a future in a society with democratic ideals. It would be to see ourselves as artists working within educational institutions, as public artists. I don't know if you ever think of yourself that way. I think it is helpful and you may or may not agree with me.

I think that we need to value art in terms of public discourse, social meaning and historical importance, not just in terms of commercial value.

In our schools, we're dealing with children who hear of a painting selling for $50 million. They may get the idea that the arts racket is a quick way to become a millionaire. That's something that must be dealt with . . . What really is the value of the visual arts in our society?

I want to quote F.Scott Fitzgerald.

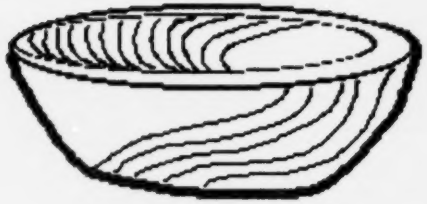
> **The test of a first rate intelligence is the ability to hold two opposed ideas in the mind at the same time and still retain the ability to function. One should, for example, be able to see that things are hopeless and yet be determined to make them otherwise.**

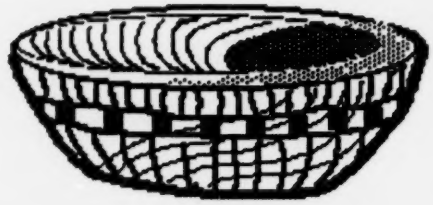
This is often how I feel as an artist operating in a social context . . . things often are hopeless and yet I manage on a day to day basis to convince myself otherwise. And that's one of the reasons you are here. I have great respect for you school teachers. Hopefulness is part of the job description for you, isn't it?

How many of you have ever heard the term "wilderness" to describe the United States? I grew up in a school system where I learned about the idea of wilderness. I assume you aren't all from Arizona. Wherever you grew up, you must have learned some things about wilderness.

According to Webster, a wilderness is: **...any tract or region uncultivated and uninhabited by human beings.**

George Catlin followed the Lewis and Clark expedition up the Missouri for the purpose of recording as paintings the vanishing races that existed in that area . . . in that wilderness.





Edward Curtis in the early 20th century went back to photograph the Native Americans and did a 20 volume set of lithography and photographs in which he wanted to record the vanishing races all across the United States.

According to the head of the Bureau of Ethnology at the Smithsonian Institute at the turn of the Century . . he said to Curtis . . . **You are making a lasting record of a dying race.**

Another writer, in a book about Curtis' work stated:

> **His purpose in making *The North American Indian*** (that's the 20 volume set) **was to document all aspects of a marvelous culture, which is being inexorably destroyed, in such a way as to retain the spirit of that culture and keep it alive.**

That writer also said that:

> **Some of these scenes may have been staged but Curtis was directing the original cast in its farewell performance and theatrical events of that sort generate a special magical truth all their own.**

Remember the Fitzgerald quote about keeping two highly contradictory thoughts in your head at the same time? Colman said:

> **These collaborations between Curtis and the Indians succeed because neither he nor they were exploiting each other but were bent upon the same goal.**

Another writer quoted Curtis as saying:

> **I have grown so used to having people yell at me to keep out and then punctuate their remarks with mud, rocks and clubs, that I pay but little attention to them if I can only succeed in getting my picture before something hits me.**

That's my idea of a collaboration . . .

The United States Indian Commissioner at the time, Francis E. Luke, described the Curtis photographs:

> **The most truthful conceptions of the Indian race which will ever form themselves in the mind of posterity may be drawn from this great work.**

It is interesting that in the name of preserving something, something was being destroyed. In the name of making something visible, something was being made invisible.

In 1972, another writer about Curtis states:

> **In his desire to portray North American Indian life, Edward Curtis sought to create a living, human document that would be both artistic and true to the subject matter through his photographic lens and his recordings.**

Another writer:

> **Curtis wanted to capture more of the past than was there. Hair was worn short when he was there so he had the natives don his wigs.**

In this instance, Curtis was obliterating the reality of living human beings.

Now, as we enter the 21st century, those of us living today, including all those "vanishing" tribes who refused to disappear must redefine "wilderness".

I was part of a project in San Diego involving Junipero Serra who founded the mission system in California. We put together an exhibition, a video, an installation, even had a panel of anthropologists. One of the panelists spoke to the idea that the Catholic Church is trying to canonize Serra because he put together a church in a barren wilderness. An audience member raised the issue that California was not a wilderness and was supported by panelist Florence Shipek, an anthropologist who said:

> **There is no part of this continent that was wilderness. It was all humanly managed by the Indians.**

The whole wilderness concept was wrong. I am amazed at how much the concept is misunderstood.

I'm holding a small, paper drinking cup in my hand. It's the kind used for children's parties. It says: **This is America, Charley Brown.**

It has a drawing of Charley Brown on it and he is saying:

> **Before the settlers moved west, all this land was nothing but wilderness.**

So . . . here's a perpetuation and reaffirmation of a concept that doesn't even make sense.

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What chance do you think a guy like I am has against Charley Brown? Who will people listen to? Who will the children listen to. . . Charley Brown or David Avalos?

I'm here to enlist your aid. I'm trying to do it by pointing out that something that we all grew up with is something that shapes our thinking and informs our thinking when we get into a multicultural arena. There is an enormous amount of muck that we have to cut through. Working together towards a future that can really embrace multi-culturalism we must understand that part of that task involves going back creatively into our shared past and redefining, reconstructing and understanding what it's really all about.

The problem with multi-culturalism is that it presents the notion that we have just, in the 1980's and 1990's, discovered that we are a multicultural nation.

It has been the task of the United States cultural workers and artists from the beginning to deal with the multidimensionality of race, culture and the different ethnic backgrounds.

James Fenimore Cooper in his novel: ***The Last of the Mohicans*** , speaks also of a vanishing race. In the cast of characters in this novel written in the 18th Century, there are Englishmen, Frenchmen, Native Americans who speak French, who speak English, there is even a woman of African blood, there is this incredible diversity. So for us to talk about the discovery of multi-culturalism is about as bogus as for us to talk about discovering America.

I think one of the first things that we have to do in multicultural education is ask ourselves, why does it seem new? Why, after 200 years in this country, does it still seem new?

You can go back and look at artist after artist . . . the painters of the 19th Century . . . and they are all dealing with this question of our multidimensionality.

I guess when I think of multicultural, I think of it a little bit differently from a mixed ancestry. I don't think of it as pure Navajo or Hopi or whatever. Pure European here, pure African there . . . I don't think it's that simple. How can we ever come to any arena of common goals if we maintain a notion of racial purity?

There are all of these influences going back and forth that haven't really been explored. No one ever thinks of Pablo Picasso as a multicultural artist. He grew up in Spain which had been occupied by the Moors for 400 years. Spain was influenced also by its contacts with the Americas which set off a debate about : What is a human being? Do Indians have souls? The Americas had enormous impact on Spanish culture. And Africa, just across the channel. . . but we usually don't think of Picasso as multicultural. Yet we might be better served if, in fact, we did. If we examined the modern artists in terms of their multicultural influences. Looking at them and evaluating them critically.

SLIDES: 1 & 2: An installation, collaboration, was done with the idea of: How are we informed about history? Especially in areas very dependent on tourist dollars . . . how are we informed about history?

We are used to seeing, in San Diego, Phoenix, Flagstaff, civic entities turned over to the service of the tourist industry. In Old Town San Diego, you can go into the curio shops that sell authentic Indian goods and you find out nothing about the tribes and societies that were native to California. When the Europeans came to California, there were more Indians per square mile than anywhere else in the United States. But you usually never think of Indians when you think of California.

SLIDE #3. This centerpiece refers to an event that took place in 1775, before the Declaration of Independence on the east coast . . . when 40 different villages of so-called "mission Indians" gathered together to attack the mission in San Diego, killing one of the priests there. One of the most characteristic aspects of the mission, the tiled roofs, stems from those rebellions, from that will of the Indian to remain independent from colonization. The original missions had tule roofs which, as you can imagine, go up in flames pretty easily. So that's why the Spanish tiles were produced for the missions. Whenever you see a California mission in the future, when you look at the tiles, think of the resistance and the desire for independence and liberty that was being exhibited on the west coast at the same time that the so-called forefathers of this country were exhibiting similar traits in the east.

SLIDE #4: Headdress on a skull). This is amazing. This is an indigenous Indian headdress. It seems ridiculous, but it is actually made by Cherokees. Which raises an interesting question about authenticity. If it was made by Indians is it automatically an authentic Indian headdress? All kinds of questions can be asked here in terms of expectations. What do we really expect to see? What kind of baggage do we carry with us in regard to other cultures? Would you be disappointed if David Avalos had appeared before you in a 3-piece, pin-striped suit? With no ponytail, and no mustache? Would you have had questions about my authenticity? I think you would have.

Let me read to you from ***California Mission Daze*** , a collaborative project with James Luna, Deborah Small and William L. Weeks. This is a series of headlines that appeared in a variety of San Diego newspapers. One says: "Discovery of remains at mission won't change project". Next: "Archaeological finds bring outcry over mission plans". The plans were to build a bingo hall over an Indian gravesite.

Next: "Indians and others look at mission site bones". "Indians gather

to consider protest over mission hall". "Tribal elder calls dig a desecration". "Dispute casts a pall over church fiesta". "Indians push mission to rebury bones". "Indians hold rites for dead at mission".

That was August 5, 1989. "Indians from as far away as Arizona gathered at the mission at San Diego to take part in an all night ceremony to reconsecrate the burial ground of their ancestors. The ceremony began the day after Catholic Church officials, pressed by local Indians, agreed to scrap plans to build a new parish hall."

It's hard for me to imagine being engaged in social dialogue, exposing children to the multiplicity of cultures and avoiding issues like the bingo hall and the church. And the problem with the canonization of Serra is that his canonization is linked to understanding that he was bringing savages into civilization. This is a very dangerous notion. Certainly they had their own religions, their own means of taking care of themselves. They didn't need the good intentions of a Father Serra.

One of the things that happened with the project was that, after the panel, one of the project members, Deborah Small, interested William Buckley in having one of the panelists, Ed Castillo, who is a Cahuilla Indian, on Buckley's show which is "Firing Line". Here's Buckley speaking to Edward Castillo:

> **"You really have no standing, do you? That is to say, it is none of your business who the church canonizes. So why don't you let Protestants and Catholics and Jews and non-pagans do there own thing in their own way?"**

I wish Serra would have had that attitude when he hit the shores in California. We wouldn't be in the mess we are in now if he had had the attitude of leaving other religions alone.

An historian, James A. Sandos, comments on Buckley's approach.

> **It is the secular world's business because the Church made it so. Junipero Serra's case is important in church history because it is the very first in which a secular, historical record was compiled as a basis for determining the worthiness of a candidate for sainthood. But secular historians have every right to protest the misuse of our profession in presenting a one-sided view of Serra. Once Serra is sainted, I see classrooms in California where teaching the full story of Junipero Serra will produce a cry of disbelief in Roman Catholic children and their parents who will claim that a saint could never have abused anyone.**

This gets us back to Charley Brown. How could a saint ever misguide children? If he says its a wilderness, it's a wilderness. This is what we are facing and I think we are facing it at a time when there is a real concern across the board in US society about the ability for us to communicate with each other in this society. I really agree with Janet Elsea that communication is shared meaning. The challenge for all of us is to find a way to bring some meaning out of our 500 years of history.

There was an article recently in *Harpers* about public squares. It was a panel of people who wanted to put art in public squares as a way of invigorating public space and getting people to talk to each other and say "Oh, look at that! What the heck is it?" and such.

William Sennett spoke out:

> **Today the problem of public space is its usefulness to us in modern, social life. In my view, the use of public space ought to be to make people aware of economic, racial and ethnic realities. By concentrating in mixing these realities together, the modern Unites States is a society of social amnesia, of denial, of difference, of escape from facing reality. It is in a public space that the social amnesia might be called to account . . . which means that the public realm should be gritty and disturbing rather than pleasant. The kinds of public spaces that matter in this way are the edges between neighborhoods . . . or mixed use streets. A public space is anywhere that people who otherwise would be isolated from one another would have to deal with one another. The cafeteria of a factory whose workers are interracially mixed is more a public space than a shopping mall.**

Now, can you as educators think of a public space where people would otherwise be isolated would have to deal with one another? What am I doing here? I'm talking about classrooms.

Which gets me to the second point about seeing ourselves as artists. Public art has something that gets at communication, gets at shared meaning. It is a very difficult task because we not only have to overcome all the biases of history but we have to find a way of getting through each other's cultural differences in communicating. I think, in terms of attitude, it is important to begin with a commitment to establishing forums . . . to seeing schools, and art projects, as forums in which this kind of communication can take place. In which this kind of shared meaning can evolve. I'm not saying my way is the only way. It is one way. And it has its problems.

In the case of our San Diego collaboration, we included a section on classrooms because that's another way in which history is communicated and in which values about each other are communicated.

We also had a piece on video. One of our members, John Osuna, a Digueno-Luiseno Indian, put on the head band you saw earlier and walked around Old Town San Diego where there are a lot of tourists. He interviewed a lot of people. In this slide you see him interviewing a cigar store Indian. It was fun. It was a lot of fun working on this. But it is amazing that, in 1988, people are

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being presented with ideas in terms of images of other cultures. He couldn't get very much out of the cigar store Indian but he did recommend that John not spend so much time in the sun.

There was a Taco Bell nearby . . . which, by the way, uses a bell shaped like those used in the missions . . . talk about sacred and profane. Anyway, our artist went up to some kids at this Taco Bell and his hair is long and he is wearing this headdress and he asks this cute little girl if she has ever seen an Indian. She says, "Yes." He says, "Oh, yeah? Where?" She says, "Disneyland".

If we think there is anything to what Sennett is saying about gritty and disturbing, how much grit and how much disturbance is allowed in the Disneyland approach?

It is a curiosity in the arts that even among socially engaged artists, it is very difficult for us to talk to each other about each other's art. One of the consequences we pay for not having a tradition of public discourse, public debate is that we don't know how to talk with each other. We create these forums within our art classes, but we are going to have to understand that our educational institutions are going to have to teach more to provide that forum for communication, for shared meanings I spoke of earlier.

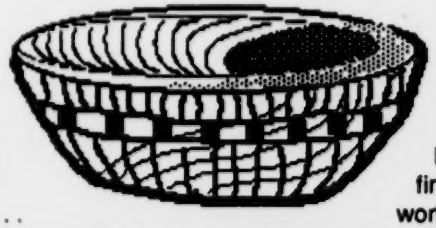
Audience question: Does what you are doing in your art work more toward reverse discrimination than improved communication and the improvement of shared meanings?

David: We live in a male-dominated war culture in the US. If we are going to change that culture, if we are going to talk about peace within US culture, we are going to have to address the language and the images of that male-dominated, war culture.

One of the excuses that President Bush gave for invading Panama was that the wife of an American sergeant was insulted by a Panamanian.

There is film after film and account after account that in the Indian wars, of the abduction of women . . . white women . . . being used as a pretext for massacres . . . for invasions.

Recently there was a young woman midshipman who was handcuffed to a toilet bowl at Annapolis . . . one of the bastions of male, US culture . . . and only a slap on the wrist happened for the males involved.



The real question is: How are we going to find a way for us all to come together to make the future? I don't see how it is possible by pretending that we have just discovered ourselves and that this history doesn't exist.

You have seen Crocodile Dundee films, yes? Crocodile Dundee is really a character from our early history. He wears a costume made out of alligator skins, carries a Bowie knife (remember the Alamo) and he protects women. In film #2, he rescues a blond from Columbian drug dealers tha look like Indians! It has gotten to the point where we have to import Australian Anglo-Saxons to carry on our mythologies.

At one time, the plan was that the Indian races were going to vanish. The intent was to cause them to vanish. Fortunately that did not happen.

Is there any therapeutic process that you know of where you can get well by denying that you have a problem? Is there any therapeutic process where you can say . . . hey, let's forget why we are in such a jam and let's just get well. I don't think there is. I think the solution can only be found by finding ways of working together. If it makes you uncomfortable, if it is gritty, so be it. We deceive ourselves if we think the process will be an easy one. If we desire a culture that values peace, that values multicultural understanding, we will have to come together, work together towards these goals. I am not presenting myself as a person who has the answers, I am a person trying to find them.

Here is a slide . . . a cross, skull, feathers . . . a mix of Christian and Indian beliefs. American Indians had beliefs and religions before the missionaries came.

To achieve peace and understanding we cannot operate on a basis of guilt for past wrongdoings. It is better to operate on a basis of enlightened, self-interest.

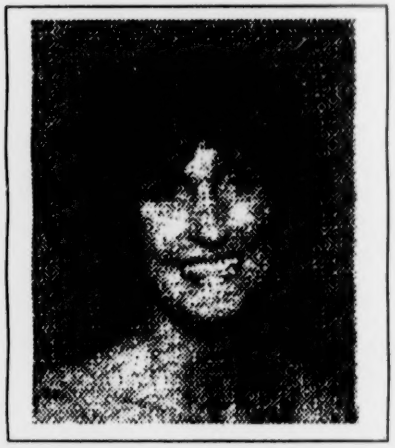
Wouldn't it be wonderful if we had a curriculum where children learned as much about people like Thoreau as they did about George Washington or Andrew Jackson? If we had a curriculum in which we could point to the thinkers and doers throughout history who resisted oppression, who resisted colonization and injustice, who promoted justice . . . like the San Diego Indians in 1775?

Thoreau, as you know, wrote on civil disobedience in 1847. . . not only protesting slavery in the United States, but also the invasion of Mexico. In that piece he said,

> **If I have unjustly wrested a plank from a drowning man, I must restore it to him though I drown myself.**

This is quite a commitment. I think it is a challenge we are all faced with. Being an artist has put me in touch with thoughts like this. I may not live up to it all, but I try. I hope you, as art educators, can help our children to learn to also think more broadly.

Mary Jordan



Linda Sleight

BUILDING RELATIONSHIPS / STRATEGIC PLANNING

Ms. Mary Jordan, Tempe Elementary School District No. 3, Visual/Cultural Arts Specialist. Mary has been employed by the Tempe Elementary School District for the past 21 years in a variety of positions. She taught junior high art for five years and then developed multi-cultural art curriculum for a Title VII desegregation program. For eight years she taught Native American History and Culture for the district's Title IV Indian Education program. For the past three years she has been developing the Visual Arts Program in the district's 18 schools. Mary graduated from Arizona State University in 1969 with a BA in Art Education and in 1976 with an MA in Indian Education.

Ms. Linda Sleight, Tempe Elementary School District No.3, Visual/Cultural Arts Specialist. Linda has held the position of Visual/Cultural Arts Specialist for the past three years. She received her BS in Education from the University of New York and her MFA from the Instituto Allende, San Miguel De Allende, Mexico. In addition she received an MC degree in counseling from Arizona State University and worked in Tempe schools as a counselor for five years. Linda has been involved in art education for a total of 16 years. She taught junior high and high school for six years at Clark Air Base in the Philippines, was a Cultural Arts Specialist with Tempe Elementary for four years, and was a Visual Arts Specialist and teacher trainer with Mesa schools for two years. Currently, she is developing the Visual Arts program in Tempe's 18 elementary schools.

BUILDING RELATIONSHIPS

The importance of building relationships cannot be over emphasized if the arts are to claim a vital position in the education of Arizona's children.

What relationships are we talking about and why is each one unique and important?

The primary relationship, in our experience, is the one that exists between the art specialist and the classroom teacher and there is always a relationship even if it is not apparent.

Other relationships that we have found to be vital to the total program include parents, principals, school board, secretaries, maintenance staff, community art groups, and media people. In short, just about everyone you might come in contact with. To successfully build a relationship with each of these individuals requires a basic attitude or belief on the part of the art specialist. For us, the belief is that everyone can be a part of the arts and that it is part of our job to educate them as to where or how they might fit in. The people we have come in contact with are not "against art", but they have been led to believe that it is only for the elite and has no place in their lives. How can they advocate for something they

have no place in? A majority of people will tell us they don't understand art, they certainly can't do art and they are not even sure they appreciate art. We believe it is our responsibility to assist these people in "feeling": how art touches their lives and enlist them to join with us to make sure Tempe's children grow up knowing how art touches theirs.

We do this by such simple things as writing to our warehouse men to thank them for moving a show from school to school. We make sure to tell them their support of the art department is vital and it is only with their help that we can do what needs to be done. It's really more than just a "thank you", it's explaining why we are saying thank you and including them as a part of Tempe's Art Department. This is not a ploy. It is true that art departments cannot do what needs to be done alone. So one of our most important jobs is creating advocates, and the way to do that is to get everyone personally involved in some way.

How do you make an enthusiastic art advocate out of an overworked, underpaid, unappreciated, classroom teacher? The only sure-fire way that we have found to do this is to involve them in hands-on, on-going, successful experience in doing art, looking at art and talking about art. It is important to mention at this time that while this doing, looking and talking is going on, one of their hands is often "being held" by one of ours. In other words, the atmosphere that we set in any inservice or workshop is one of a relaxed and friendly welcome. Our constant goal is to have each teacher leave our workshop feeling better about themselves in some way. This may seem like an odd goal for an art workshop. However, in our experience, teachers walk into our classroom feeling anxious, insecure, resistant and doubtful that they ever should have walked in the door. It is not possible for anyone to learn with these kinds of prevailing feelings. Therefore, we strive to conduct workshops that are well-organized, unstressful, warm and encouraging.

Our second goal, of course, is to have the teacher leave having acquired some solid information about art and methods of teaching art. Sound instruction including vocabulary criteria demonstration and evaluation eliminates the "art for the talented few" myth. With this in mind, the classroom teacher begins to understand how to approach art in combination with other subjects. Teachers have indicated to us that their personal success with an art experience helps to convince them that they may be able to replicate the experience for their students. The art specialist has now given the teachers the confidence and encouragement they needed to use an art experience as a new vehicle for learning other subjects.

A third goal is to become an indispensable component of the school environment. We work at being needed, so that our absence would affect the operation of the school. What does one person do to be this needed? First we are public relations people promoting ourselves and the program. We make sure everyone from the school board to the parents understand what we do and what we are available to do for them. Likewise we let them know how they can assist us in doing what needs to be done. It is beneficial to building relationships to spotlight anyone you can catch doing anything right regarding art. Everyone grows from recognition. Validate a principal who expresses an interest in an artist in residence. Recognize a teacher's effort in the arts with a library display. Buy a flower for a secretary who consistently supports your efforts. Call the newspaper to cover your school's fine arts fair.

A fourth goal concerns the building of a firm, mutually supportive relationship with the parents of our district. Being available to speak to the PTA will let them know that you think they are important and they will be much more interested in backing your program. A volunteer-for-the-arts project such as the Parent Art Masterpiece Guides, has built an incredible block of committed, verbal parents who are happy to speak out for the arts whenever they are needed. We train these parents to go into their child's classroom with an art print. This training accomplishes several goals besides getting them ready to be an art guide; it gives us time with them where we can explain the entire program and include them as part of it, and it establishes a working relationship between a strong parent group and the art department.

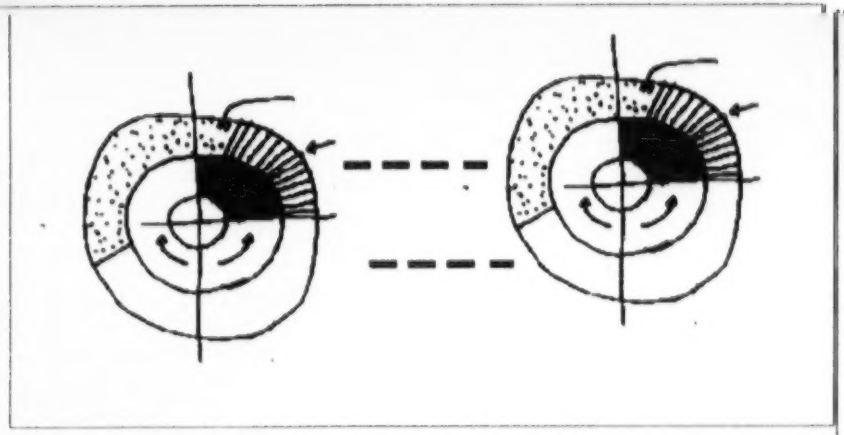
As a final statement, it is our experience that building strong relationships throughout the school and community will bring you support from unexpected sources and revitalize your program. Everyone needs to know what you do and what your program is. Getting them personally involved in that program will triple their commitment to the arts.

STRATEGIC PLANNING

Strategic planning is simply a blueprint for action. It is a concept borrowed from the business world and recently applied to public school districts. The process involves all segments of the community: parents, administrators, teachers, principals, classified employees, and Board members working together. Objectives and strategies are written to lead the district into the future . . . five years at a time.

Strategic planning analyzes a district's strengths and weaknesses. This puts the "status quo" on the table and focuses attention on issues or problems that a district needs to work on. In an era of scarce resources, the need for intense and meaningful planning becomes even more important.

Strategic planning requires the district to develop its specific mission



statement and identify the gut level values or beliefs that drive the educational program: in this context, specific objectives consistent with the mission and beliefs.

Underlying the strategic planning process is the philosophy of participative management. Decisions are encouraged at the lowest level possible which supports the idea of site-based management. Implementation of the strategic plan is incorporated into each individuals job accountability throughout the organization.

Strategic planning is only as good as the commitment behind it. By involving all concerned, in and outside the district, the strategic planning process provides a mechanism to enable the organization to look at itself, and adjust to the needs of students served in a proactive manner.

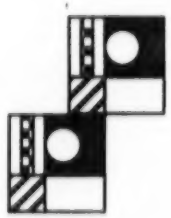
In Tempe Elementary School District, the arts were not specifically addressed in the original 13 strategies. At the onset of strategic planning in Tempe, the district art department was just becoming involved in the state's Visual Arts Model School Program. Administrative members of the visual arts committee suggested that the short and long term goals be written using the guidelines and format of the district's strategic planning process.

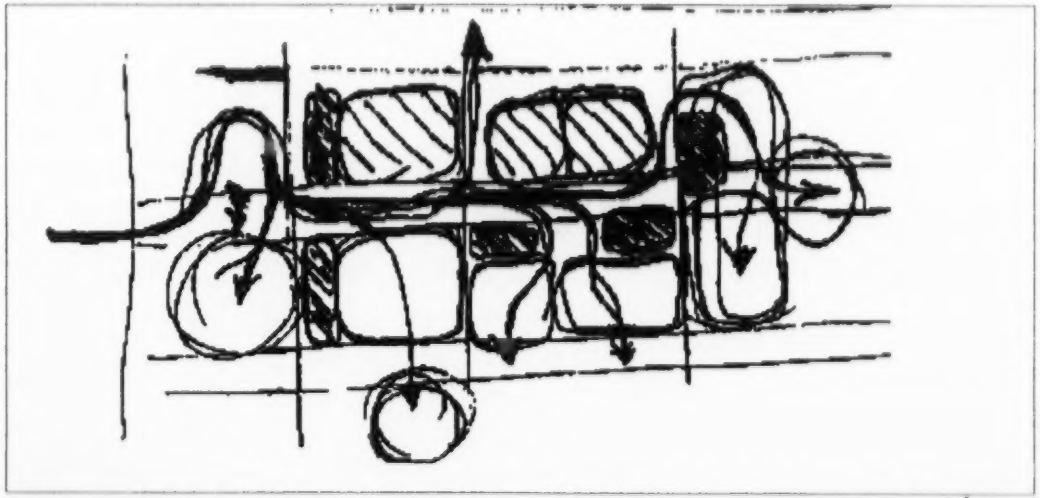
We found strategic planning to be important for two reasons. Primarily, a cross-cut of the entire Tempe Community was involved in the process of generating the visual arts goals. This process creates immensely increased ownership in the program.

Second, strategic planning offered an avenue for the visual arts action plans to be accepted and integrated into the total 5-year plan for the district.

Third, as money becomes available, the visual arts has a well-developed, accepted plan that decision-makers can refer to when allocating funds.

As a final comment on strategic planning, we urge you to be immediately involved in the process to insure the visual arts are included as a vital part of the total district planning.





BUILDING RELATIONSHIPS BETWEEN AGENCIES, INSTITUTIONS AND ORGANIZATIONS

MacArthur Goodwin

State Art Consultant
South Carolina Department
of Education

Mr. MacArthur Goodwin received a B.A. degree from Claflin College and the M.A.T. from the University of South Carolina. Currently, he is chair of the South Carolina Alliance, a member on the South Carolina Arts in Basic Education Steering Committee, and a member of the Education Sub-Committee of the South Carolina Joint Legislative Committee for Cultural Affairs. Nationally, Mr. Goodwin has been appointed to the National Arts Education Association Outcome Goals Committee, was Program Coordinator of the 1990 NAEA National Convention, and served on the NAEA Delegates Assembly (1983-1984). He has served as president (1983-1984) and treasurer (1981-1983) of the South Carolina Art Education Association and he was a member of the South Carolina Governor's Task Force for the Arts in South Carolina (1972). Recent recognition includes the 1990 Elizabeth O'Neill Verner Award for Art Education (the South Carolina Governor's art education award), the 1990 NAEA National Supervision and Administration Award, the NAEA South Carolina Outstanding Art Educator Award in 1985 and the South Carolina Art Education Association Outstanding Art Educator of the Year Award in 1986.

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I am very happy to be with you ladies and gentlemen. I deal with partnerships every day. Before I came to the State Department, however, I taught for 25 years. During the last ten of those years of looking over the shoulders of Mary and Johnny and all the other children and trying to help them learn . . . seeing their work over one, two, three years and looking at their portfolios and seeing how much they had grown . . . it began to occur to me that I was really only touching a very small part of the population. In South Carolina, we have roughly about 600,000 students. In the course of a year I was only touching the lives of 125, 130. It seemed to me that to impact on art education in South Carolina I had to operate outside of the classroom. This is why I began to get involved in partnershipping.

I believe that if any meaningful, significant reform is going to take place, there must be partnershipping. And we have to learn to not think of politics as a nasty term. Politicians have done some things to gain a bad reputation but politics are not bad. In fact, "politicking" is one of the two main things I will be talking about. "Politicking" and positioning.

"Politicking" means understanding nuances and how politics work and positioning means placing yourself so that you can take advantage of programs and opportunities that arise. In order to deal with partnershipping, I'd like to discuss what is happening in South Carolina in order to contextualize what I think partnershipping is all about and how such coalitions work.

In South Carolina, along the coast at such places as Myrtle Beach and Buford, all the hotels that have pools have fences around them. Signs are on the fences warning guests to watch out for alligators. Some of these hotels are very close to swamp areas and alligators do come around.

I always tell the story about the man who jumped into the pool to let the water out. He found an alligator and started fighting the alligator and forgot that his purpose was to drain the pool. I think sometimes, as administrators and teachers, we fight alligators rather than focus on the impact we might have on that larger world out there.

To keep a more global perspective, it is necessary to build coalitions, partnerships outside the classroom, not just among the arts but among school board associations, the state arts agencies, the department of education, the alliance for arts in education.

Effective change requires an evolution. Even if there is a revolution there must be an evolution after it to acquire meaningful change. When I get to the significance of what is currently happening in South Carolina you will remember some of the things I've talked about from 1972.

In 1972, the Board of Education appointed a committee to develop minimum standards for public schools in South Carolina. People

had begun to question what the schools were doing to provide what was called a minimum education. There was also a concern about the quality of arts education. A group of people from the various arts agencies . . . the art education association, the music educators, state arts association . . . said:"You know, we've got to come together to assure that the arts are addressed in whatever those standards are".

Nobody knew what the standards were going to be. The population of South Carolina is very diverse and the tax base from district to district can be extremely different, so there had been no way to insure that standards could be set for everyone. At that time, too, there were no written standards so there was also no way to know if schools were doing what they were supposed to do.

So the coalition of arts agencies and associations went to the committee to request that the arts be included in the standards for the State.

By 1980, the standards had been developed, promulgated and passed by both houses of the legislature, making them law. The significance of the coalition of arts constituency was that that law contained regulations that addressed arts education. They were minimal. That a school district must provide 40 minutes of art per week for every child in grades one through six. Arts education was to be taught by an arts specialist. Every junior high must offer 225 minutes of art per week. At the high school level, districts must provide two art courses.These were minimums. Because this is the law, if districts did not comply, they would not receive state funds.

If the arts had not come together and worked to become part of that minimum program, it is conceivable that nothing would have happened.

About the same time that the minimum standards became law, the bottom fell out of the economy. School districts were saying: "We don't have the money to put arts specialists and music specialists in place." There was some concern that legislators would need to look at rescinding the law and not requiring the arts. The coalition was still in place, however, and they came forward and said: "Wait a minute. Let's see if we can convince legislators and the Department of Education to offer a waiver of 2, 3, even a five year waiver, whatever it takes to keep the law in place without penalizing the schools. The tradeoff was a 2-year waiver.

In 1984, the legislature passed the Education Improvement Act. This legislation represented a coalition between the business community, legislators, State Department of Education, the Governor's Office. The arts coalition supported this initiative.

What this legislation did was to provide a broad-based program that impacted on everything from compensatory education to recreation programming for gifted and talented students, both academic and artistic. It included programs for schools, programs for teachers, the whole she-bang. It carried with it a one cent sales tax to support the initiative. Now, that wasn't enough. We anticipated about $250 million for Education. The irony is that $16 million was set aside for academic gifted and talented programming and $1.6 million for artistic programming. So there was some money.

But we're talking about coalitions and getting people to understand how things work. Once money was provided for artistic gifted and talented, there were a number of arts educators who said: "Wait a minute! The Education Improvement Act does not address the general arts programming. This is wrong to provide $1.6 million for the gifted and talented but not care about the general program. Another group was also concerned that there were no readiness programs to prepare people for gifted and talented selection. Many of the arts groups were ready to take on the legislature and the Department of Education. So another coalition was formed to work towards the funding for the general arts programming. Everyone bought into that because the communication was there.

Now the National Endowment for the Arts awards planning grants to establish arts programming. The South Carolina Arts Commission, the Department of Education, universities and colleges are generally the arts coalition leadership in every state. At the school level, decisions are made regarding content and instruction. Rarely do administrators and teachers get involved at the state level. Arts education associations are victims of too frequent officer change, lack of mission statements or goals, burnout because of the volunteer nature of the association.

So the South Carolina Arts Commission, the Alliance for Arts Education and the Department of Education applied for a National Endowment for the Arts grant and in 1987 received $20,000 (matched with $20,000 from the South Carolina legislature) to draft a comprehensive arts education plan for South Carolina. We had a very broad based steering committee of 57 strong: school board members, arts educators, legislators, principals, parents, administrators. This was intentional to insure buy-in.

We hired a college person to direct the committee and worked on four major areas of concern. We looked at: 1. Arts instruction and content; 2. Teacher certification and preparation; 3. Resources . . how much is out there, what is out there?; and, 4. Arts in the school day . . . which arts, how they were scheduled and how to make it all work.

We also were concerned with national trends, one of which is : What should be the outcome of twelve years of arts education?

We submitted our plan to the National Endowment and they awarded

us another $50,000. Matched by our legislature, this gave us $100,000 to begin to make a program.

Now, I mention monies because it takes money to get things done. Having legislators on the committee helped to get money to match the National Endowment monies.

The ABC (Arts Basic Curriculum) steering committee, in 1988, decided to work with the Target 2000 general education planning committee. They had a gal who organized 3000 advocates who would phone legislators regarding issues of importance to the arts. She would phone several people who would also phone a certain number of people and also legislators. And on it went. This system worked very well to get and hold the attention of the legislators.

In 1989, the Department of Education received $360,000 to pilot test arts education in South Carolina. In 1990, $1,800,000 was budgeted to continue the development of arts education programs. The 1991-92 budget request is for more than $2 million.

The legislature wants to know results, so at the end of three years, tests are to be developed for use during the fourth year to measure the results of the pilot so that we can report back to the legislature on the effects of the program. At the end of four years, the Department of Education must write the regulations that will govern curriculum development, inservice for teachers, staff development for teachers in arts education and, of course, the hiring of certified arts specialists and using teachers from the arts commission roster.

The thrust of all this is, by the end of the fifth year, our intention is to convince the legislators that the arts should be funded under the equal finance act that funds students in districts at a minimal level. Every student in South Carolina last year was funded, minimally, at $30. If a district did not have the tax base to do that, then State money was provided. What we hope to do is have the arts funded under the Education Finance Act. What that would mean is that arts education in South Carolina would get between $13 million and $20 million a year. That money would go to the districts for arts education and could only be used for arts education.

The $16 million allocated for the gifted and talented programming reaches approximately 6% of the population. The $1.6 million currently for the artistically gifted and talented programming reaches approximately 2% of the student population. Our request for $15 to $20 million is not out of line for the general arts program. We think we have the coalition in place to make this happen.

Over the last six years, funding for arts education has grown from nothing to $1.8 million. In two years, we hope to be funded at least $14 million. If so, it is all the result of the efforts of the coalition.

Who are the major players for an Arizona Coalition? There is no certain formula for building a coalition. Everyone has different situations. Earlier I mentioned State Arts Commission, Department of Education and higher education. In addition to these, who are the major players in arts education in Arizona? What are their roles? In South Carolina, the State Arts Commission is involved with audience building, the Department of Education is concerned with curriculum, staff development, student assessment and evaluation, and higher education is responsible for teacher preparation, training and research.

What are the goals? Be careful here. Be careful what you ask for because you might get it. If you ask for an art specialist for every school and the legislature says to do it by September, would you be able to find enough qualified, certified teachers to staff this situation? Be careful.

Educational changes do not come easily. The essentials of a successful coalition are : cooperation, coordination and communication. You must be persuasive, patient and persistent. You must constantly revisit your mission and keep your goals clearly in sight.

You represent the nucleus of a group that can become a coalition that could change the character of arts education in Arizona. In 1972, in South Carolina, we had 250 visual arts specialists. Now we have over a thousand. Over 1200 in music. Ninety-seven drama specialists and some in dance. We are striving toward certification of dance and drama specialists. For the first time ever, our Department of Education has a dance and drama consultant, part time . . . but there.

We live in a political world. You have to be able to understand and influence this world. I wish you well in your efforts.

PRACTICAL PUBLIC RELATIONS FOR CLASSROOM TEACHERS

Gary Leatherman

Flagstaff Unified School District

Mr. Gary Leatherman has been Director of Information Services with the Flagstaff Unified School District since 1985. Before joining the school district he was a writer for the Northern Arizona University Public Information Office, a reporter, a photographer and a college English instructor. He has worked as a carpenter, a restaurant manager, a bartender, a community services program director and a salesman, positions that have afforded him a broad understanding of the publics with whom he now purports to communicate. He holds a bachelor's degree in English from Ohio State University and a master's degree in journalism from the University of Arizona. He is president-elect of the Arizona Schools Public Relations Association.

I. Overview

Public relations is a term used to describe the process of developing an understanding between a company, agency or individual and a target audience. In our information-glutted society, it is one of the most-discussed concepts in business and politics. It is also, however, one of the most frequently misused terms in the English language, a tool which must be stripped of a thick crust of confusion before it can be polished and used effectively.

One of the most prevalent misconceptions about public relations is that it is a synonym for publicity. Publicity is definitely a component of public relations, but arguably the least important one.

Too often inexperienced practitioners — and sadly most teachers fall into this category — believe that successful public relations can be measured in terms of column inches of newspaper space filled, photographs published or newsletters mailed. The experts, on the other hand, tell us that publicity may succeed in placing an item on the public agenda, but that is only the first step in developing positive public relations.

In fact, recent studies by the National School Public Relations Association indicate that less than ten percent of the publications and news articles produced about education or schools are actually read. The figure is particularly disconcerting when one realizes that about ninety percent of profession public relations practitioners' time is devoted to producing those items. Even in circumstances where the public relations professional realizes the ineffectiveness of a traditional throw -enough -of -it -at -the -wall -and -some -of -it -will -stick approach to public relations, he or she often experiences strong pressure from teachers and administrators to satisfy their craving for public recognition.

One should not denigrate publicity entirely, because it is necessary to make target audiences aware of programs and accomplishments, but public relations involves other components as well. It is a complex communications process that involves both sending messages and receiving messages. We often concentrate so hard on sending messages we don't give sufficient thought to whether they are being received as intended, or whether they are being received at all.

Even worse, we tend to be so concerned with the messages we are sending that we fail to heed the messages being directed at us. To be effective public relations practitioners, we must listen, literally and figuratively, to our target audiences. We must seek out feedback on our communications and strive to understand and respond to all of the diverse forms of communications originating elsewhere.

As in a personal human relationship, one must understand, accept and adapt to the needs of whomever one expects to relate, not try to change them or subdue them. Educators know that in the classroom, they must work with the childrenas they are, not as the teacher wishes them to be.

The community at large must be approached in the same way. The foundation of a public relations program must be finding out exactly who the target audiences are and what they need. Only then can one develop an information and publicity program that will engender a response.

II. Practical PR

In order to design and execute a successful PR campaign, either at the classroom or district level, one must be very clear about the objectives of the program. The objective of public relations, contrary to popular opinion, is not to get everybody to love you, or even to get a majority to like you.

Public relations has two essential functions: 1. To get the public to help

you do something you want to do, and 2. To keep the public from stopping you from doing something you want to do.

As simple as that definition may seem, it implies something very important and often difficult to achieve, motivating essentially disinterested people to action. The assumption of apathy may be harsh, but the reality is that only about twenty-four percent of families have children in school and even all parents can't be counted on for support.

To put that number in perspective, at the end of World War II, seventy percent of families had children in school and as recently as 1980, thirty-three percent of families had children in school. With less than a quarter of families perceiving that they have any vested personal interest in schools, public relations is an uphill struggle.(There are individuals who appreciate the connection between their quality of life and the quality of education. There are even some who support the schools simply because it is an expression of good citizenship. For all practical political purposes, however, their numbers are negligible.)

The good news is that where the proverbial rubber meets the road — at election time — nobody has to convince every person, or even every voter, of the value of public education. A good turnout for a school election is in the neighborhood of fifteen to twenty percent of registered voters. Considering the number of citizens who don't bother to register, one can execute a very effective public relations campaign by convincing perhaps fewer that one in ten people of the value of their cause. The key to success, of course is in directing a campaign at the right people.

III. Target Audiences

Public relations professionals today speak of their "publics" rather than a single mass "public." Whether one is selling advertising for a newspaper or considering a program for television broadcast, identifying the specific demographics of one's audience is crucial to success. The old adage that you can't please everyone has never been more true. The best we often can hope for is to mobilize the supportive groups, ignore the antagonistic groups and try to persuade as many fence sitters as possible to vote our way.

Target audiences fall basically into two categories, internal and external. An almost universal conception of PR is that it should deal primarily with external audiences. Current wisdom, in fact, directs us to concentrate primarily on internal audiences.

To understand why internal audiences are so important, one must understand the five cardinal rules of public relations:

1. Do a good job.
2. Do a good job.
3. Do a good job.
4. Do a good job.
5. Tell everybody what a great job you're doing.

That advice encompasses several important concepts. One is that salesmanship will never overcome the liabilities created by bad work and, conversely, that good work becomes its own best advertisement. (Remember the Hershey Bar.) Another is that the people most likely to know what kind of work you really do are the people that do it or consume it, your internal audiences.

Your consumer audience is made up of students. Though it may be too obvious to mention, students are your most important ambassadors to the community. The second most important are your employees, teachers and support staff.

No matter how many slick, four color brochures or news articles you produce, your public relations efforts will fail if you have a thousand employees and ten thousand students telling their friends and parents what a miserable program and/or district you have. By the same token, if your employees and students are shouting your praises from the rooftops, your public image will hold up even in the face of the negative sensationalism that seems to be the staple of media coverage these days.

Classified employees are especially important to cultivate because they often are the forgotten people in a school district. Despite that fact (or perhaps because of it), recent studies have shown they have more credibility with the community at large and with students than teachers or administrators. If somebody really wants to know what is happening in a school district, they ask a bus driver or a custodian.

IV. Key Communicators

One target audience that is important enough to warrant separate consideration is what PR people call key communicators. They are the movers and shakers of your community. You know who they are, if not by name, at least by general description. Top business executives, professional people, government officials or neighborhood leaders fall into the category, as do many other individuals who are likely to be the independent thinkers of the community who help others form their opinions.

It is important to identify these people, get their names and addresses in a computer, and give them as much information as possible about your programs and accomplishments.

When compiling your data base, be sure and include those folks you remember standing up and opposing you at the last board meeting and the leaders of the opposition to your override election. If you confine your communications to those who are already known to be supportive, your credibility will suffer.

Also, one of the anomalies research has uncovered in the school PR process is that people will support schools when they are given information about them, even if that information is negative. Apparently people are willing to help if you are honest enough to admit you need it.

52

V. Feedback

It is ironic that the term for finding out what people think of you is the same as the one used to describe a high-pitched, annoying noise emitted from a sound system. Scary as it might be, however, it is necessary that we actively solicit criticism from our target audiences if we are to maintain an effective public relations program.

The process may be formal, as in creating focus groups, town hall meetings or using community surveys. It may also be informal, accomplished through meetings with students, brunches with parents and/or business people or open-houses. However it is accomplished, the solicitation of feedback is critical to understanding who your audiences are, their attitudes and how to effectively communicate with them.

VI. Newspaper Publicity

Having said all of the above, I will finally respond to what I suspect most of you are thinking, "Yeah, yeah but how can I get some publicity? I know I do a great job already, but nobody appreciates me."

Basically, you have privately owned newspapers, radio and television to help you reach mass audiences. Other, less pervasive and sometimes more expensive methods are newsletters, brochures and fliers that you produce and distribute yourself.

The key to dealing with mass media is developing a news sense. Assuming that you are not interested in buying advertising time or space, you must get your message to the public via news reporters.

From my college days I remember the adage, "News is whatever your editor thinks is news." Silly, but true. News is a very subjective phenomenon, one that no two people can always agree on, even professional news managers.

Therefore, the intangibles become very important. How your editor or reporter feels about you may be as important as the quality of your story. No journalist will admit it, but they are

53

at least as subject to biases as anyone else, maybe more so because there really are no objective criteria by which news value may be judged.

The selection of what stories are to be used and how they are to be played (which page, how prominently, size of photos, etc.) depends primarily on what the editor thinks its overall interest will be to his or her readers. The operative word is "overall" interest, because an editor is trying to reach many target audiences simultaneously.

If an editor thinks your story is unusual enough, avant garde enough, or cuddly enough to attract readers, he or she will use it. Never try to persuade an editor that your students and/or colleagues should have their story and/or photo in the paper "because they deserve it." That may well be true, but it is entirely irrelevant to the purposes of the newspaper and its staff.

A newspaper or any other communications medium is first and foremost a business. An editor may feel some commitment to the community, but it is not a job requirement.

Most publishers (the newspaper CEO) have come up through the advertising side of the paper, not through editorial. Their focus is on the bottom line, not community service. Community service enters the equation only when it improves the paper's PR or when a story about a community event happens to be colorful enough to sell papers.

So the key is to be sure that you have a story worth telling before you contact the media. News stories should be important, unusual or timely. If you have a student who has won a national contest, if you are trying an instructional program for the first time, if the football team's star left tackle is also an excellent painter, contact the media, you may make page one with a photo.

If you are having an open house, or if you want people to know how important art education is to the future of civilization, or if nineteen of your students have received honorable mention in the county art show, you should still contact the media, but don't expect more than a paragraph on page twenty-three.

To improve your odds of getting even that paragraph, it would not hurt for you to learn basic journalistic style. Style in this context means using certain conventions set for by the Associated Press for abbreviation, numbers, titles, punctuation and other elements of writing that are used uniformly throughout the American newspaper industry.

Style also involves learning to include the necessary information in a story, the famous five "W's", Who, What, When, Where and Why. It also means writing what journalists call an "inverted pyramid", placing the most important information first so that your best ideas aren't lost in editing. Remember, newspaper editors don't edit with a pencil, they use scissors. If a story is too long, they simply lop it off so it fits the available news hole.

VII. Photographs

One of the best ways to attract attention to your story is with photographs. The research shows that a story with a photo is eight times more likely to be read than one without a photo.

Keep in mind that the purpose of the photo is to attract attention to the story, not to tell it. Pictures should be extremely specific, always including a face showing some emotion (people love to look at other people, especially if they are suffering) and never more than three people in the shot.

Look at news photos with your trained artistic eyes and recognize the differences between them and your vacation snapshots. Photographers call what they do "making" photographs while most amateurs are content to "take pictures."

The distinction is anything but superfluous. A photographer composes, focuses and exposes his shots with great care. He or she notices the background, what direction the light is coming from, and every other detail of the composition. Even though a photojournalist is ethically bound to avoid any sort of tampering or purposefully arranging the subjects of a news photo, by the selection of the angle, the distance and most of all the timing of the shot, he or she can transform mundane events into memorable visual images.

Schools are photographic goldmines. Whether for spot news or feature photos, the innocence and beauty of children makes for great news photography. The problems traditionally arise when the teacher enters the picture and attempts to impose his or her agenda on the photographer.

Do not insist that all the kids in the class get in the picture. Do insist that your students behave semi-rationally in the presence of the camera, which means no mugging, no looking directly into the lens and no crowding around the subject in order to be included.

If you want to get a picture of the whole class, do it before the photographer starts shooting what will be used for publication. Most photographers (certainly all who work for your school district) would be happy to provide you a print in exchange for your help in controlling the mayhem that invariably accompanies the visit of a photographer to a classroom.

Although learning a little writing technique may help get your stories in the paper, the same is seldom true of photographs. Most amateur photography is so bad that newspapers have a blanket policy of not accepting outside submissions. If

your paper is an exception, by all means give them pictures, but take time to learn what they need.

Whether you shoot them yourself or get the newspaper staff to take your pictures, you need to think in terms of visual imagery. When you are looking at photos (I suggest finding copies of the Associated Press Photographers' Anthology for each decade since the turn of the century.), notice that each photo has a certain drama, whether or not it strictly adheres to the criteria I set forth above. The crash of the Hindenberg, for example, does not show tight closeups of faces, but it has tremendous visual impact nevertheless.

I am not suggesting that you torch a dirigible for effect every time you want a school photo taken, but you must realize that the force, and therefore the value, of a photo must derive from its immediate impact on the viewer, not from the satisfaction of the subjects or their families.

That concept is one I ought not to have to explain to art teachers, but I invariably do.

VIII. Electronic media

Though your local newspaper is likely to be your best source of media coverage for school events and programs, do not overlook radio and television. Electronic coverage is not as thorough as print, but it reaches a wide, and often different audience.

Radio stations are required by law to provide a certain number of minutes per week of public service announcements, so take advantage of them. Remember the announcements can't be longer than thirty to sixty seconds (eight to sixteen, sixty-character lines), so be succinct.

Radio stations also may have a talk show or a community news spot where you can be interviewed to discuss your program or event. You can pack as much information into a five minute interview as you can in a twenty-inch news story. Call your local radio station's news and PSA directors and find out what they want in the way of content and presentation.

Television will give you even less time, but more market penetration. Sometimes they only will use a photo of your students behind the credits on the news, but they may occasionally do a more in-depth story if you keep them informed of your activities.

IX. Your PR flack

If your district has one, contact your district's public relations director to find out what his or her preferences are regarding your contacting media directly, when you should coordinate with him or her to get stories to the media. Ideally, your district communications person can take rough information from you and prepare finished copy for the newspaper, the radio, television or your district publications.

Keep your PR person informed of all events in your department. If you are not comfortable making a decision on which activities might be newsworthy, let the PR person know about everything that's going on. Not only might something you think is mundane spark some editor's interest, but you never know what might suddenly look exciting on a slow news day.

Though you should let your PR people know what is going on, do not be disappointed if only a small percentage of the information you provide ever gets published. The PR people are not ignoring or snubbing you, they are simply inundated with so many stories that it is impossible to cover them all.

X. Newsletters

If you have no other sources of publicity, or you simply want absolute editorial control, publishing your own newsletter is relatively simple. With the recent breakthroughs in desktop publishing technology, very handsome publications can be produced at a minimal cost.

Keep your stories short and relevant to a broad audience. Make sure your pages are broken up with graphics and photographs. Invest in a manual on layout and design techniques.

You need not be elaborate, but it improves your credibility if you follow accepted conventions. Though few people other than professional designers will consciously recognize mistakes, much of your audience, because they are continuously exposed to professional layouts, will react to your publication as "amateurish" if you just wing it.

The problem with doing your own newsletter is distribution. You may be able to produce and print a newsletter for next to nothing, but if you mail it to a large audience, you can spend thousands of dollars in no time.

Sending information home with kids is also unreliable. About eighty percent of what is sent home with elementary students gets to parents, which is not bad, but the figure drops to about twenty percent at the high school level.

Some districts put their newsletters in racks at grocery stores and place them in doctors' offices. Some have them printed as a special section of the local newspaper.

Be as creative as you need to be, but don't go to the trouble of producing a newsletter without giving some thought to how you will get it to your audience.

XI. Other

Brochures and pamphlets can be effective. Once they are printed, they can be distributed by your chamber of commerce or through real estate agents anxious to use your schools as a selling point for the community. You also may ask about guest columns or special education pages in your newspaper.

Keep in mind that newspaper publishers are like school boards in their response to even a modicum of public input. If you have five or six people call and encourage the paper to run more education news, they'll think its a movement and might just provide some extra space for your news.

Just remember that literally hundreds of other "special interest groups" are competing for the available space in the media. The better you understand what editors are looking for and the better you can present it, the less work they will have to perform to transform it into finished news. The easier you make it for your news to get published, the more often it will be.

Remember, too, that while you may occasionally have to be assertive to get your information noticed, you can easily get a reputation as a publicity hound if you are too aggressive. Trust the publishers to be fair and don't question their objectivity to their face. Keep them informed of what you are doing and you should be pleasantly surprised at how much of that information reaches your publics.

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BUILDING RELATIONSHIPS : YOU AND YOUR BOARD

Jean Donaldson,

Board Member

Washington Elementary School District, Phoenix.

Ms. Jean G. Donaldson was reared and educated in New Jersey where she graduated from Rutgers, the State University, College of South Jersey, in 1966 with a B.A. In 1968, she received a Master of Social Work Degree from the University of Denver Graduate School of Social Work. She worked in Child Welfare Services in New Jersey and Maryland before moving to Arizona in 1975. Her present position is with the Arrowhead Community Hospital and Medical Center, Glendale, as Social Services Coordinator. Jean is married, has three daughters and has been involved in her children's education, serving on her local PTO board as cultural arts chairman and president. She has also participated in numerous district wide committees including the arts and humanities committee and the Citizen's Advisory Committee. Since first elected to the Washington Elementary School District Governing Board in 1984, Jean has served as clerk and president of her Board and has been president of the Maricopa County School Boards Association. She is currently serving on the Arizona School Boards Association Board of Directors as a Maricopa County Director.

I am pleased to be here. As I have been asked to speak to various groups, I've learned to go nowhere without my overheads. This first one of a knight in armor on his horse, spear aimed ahead reminds me of the story of the knight of old who returned to the castle exhausted. His helmet was falling off, his armor was dented all over the place, the horse limped. He was a mess. The king saw him and asked what he had been doing. The knight replied: "Sire, I have been laboring in your service, pillaging, robbing, plundering in the west." "What?" the king asks, "I have no enemies in the west!" After a moment, the knight replies: "You do now."

This is often the experience of boardsmanship.

I'm here to tell you what it's like to be a board member and, perhaps, how we board members can help you in arts education. To do this, I will talk about our roles. First the role of the board members, then the role of the educators who wish to promote arts education in a district.

The board member is a trustee, elected to serve on behalf of children. Our bottom line is the education of these children. We are responsible for the development of curriculum that meets the needs of children and we are responsible for fiscal matters related to running the district. Board members need to know that education in the arts is basic to education.

The board member is also a representative and should be seen as "representative" rather than as "a" representative. Many of us share the misunderstandings and misinformation of the public about arts education and the role of the arts in education. Many of us are unaware of the significance of some parts of the curriculum, including the arts, and what these parts mean to the development of the whole child.

In the role of representative, the board member acts as liaison or ombudsman between the district and the community to interpret community needs and perceptions to district personnel and, as a trustee, interprets district philosophy, goals, objectives and needs to the community and translates this into decisions about curriculum and budget. While a board member is responsible for ensuring the education of students, he is also responsible for his own education in the decision-making process.

Tom Peters, the author of ***The Peter Principle*** recently wrote an article on education and gave us ten things to think about more specifically.

1. Schools are for individual learning. 2. Schools should create a project orientation so that students can participate in their own learning. 3. We need to bring the energies of after school into the classroom working schedule. 4. We need to lengthen the time of our classes and 5., stress multi-disciplinary teaching. 6. We must make learning relevant. 7. Education should promote self respect, self-esteem and engagement. 8. Education should emphasize the positive. 9. Destroy fill-in-the-blank tests. Which is good to remember as you work more and more towards arts assessment. And finally, #10. Get back to the basics: writing, questioning, reading, listening, measuring, calculating, speaking, problem solving.

All of these are important to arts education and arts education can enhance and enrich this process. We need to teach children not just <u>how to make a living</u> but <u>how to live</u>.

This brings me to the role of the educator in promoting arts education. Arts educators and all who believe in arts education must be effective

communicators.

With whom must you communicate? Staff, administrators, parents, community, and particularly, the Board members. After all, they hold the purse strings. Classroom teachers change every year, but the art teacher, the music teacher, PE teachers . . . know children over many years . . . which is very good for the children. It gives them a sense of stability in knowing teachers as guides. Arts education is essential to achievement in the basic skills. Arts education meets the developmental, social, emotional and physical needs of students. Arts curriculums should work with classroom curriculums.

Use this information to become part of the Board members' learning processes. Develop allies in arts education with anyone who shares the common ground of involvement with children. Communicate with everyone concerned with the children.

What will you tell us? Tell us over and over that children need a balance in arts and basic skills and arts as basic skills in their education. Remind us that art is a natural activity for children, they are highly motivated by it and the arts promote active involvement in the learning process.

Teach us that arts education enhances learning through perception, production / performance and appreciation / affection. Remind us that the arts assist in the development of psycho-motor skills. When I took eight years of violin, I never realized what effect all of that training had on my physical growth as well as my perceptual and intellectual growth. Teach those of us who know little about the arts to recognize the elements of art and design principles such as color, use of color, line, space, balance, shape and mass and rhythm, tone, movement and body expression. Relate these to similar principles in reading, math, science.

Chinese Proverb

I hear and I forget
I see and I remember
I do and I understand

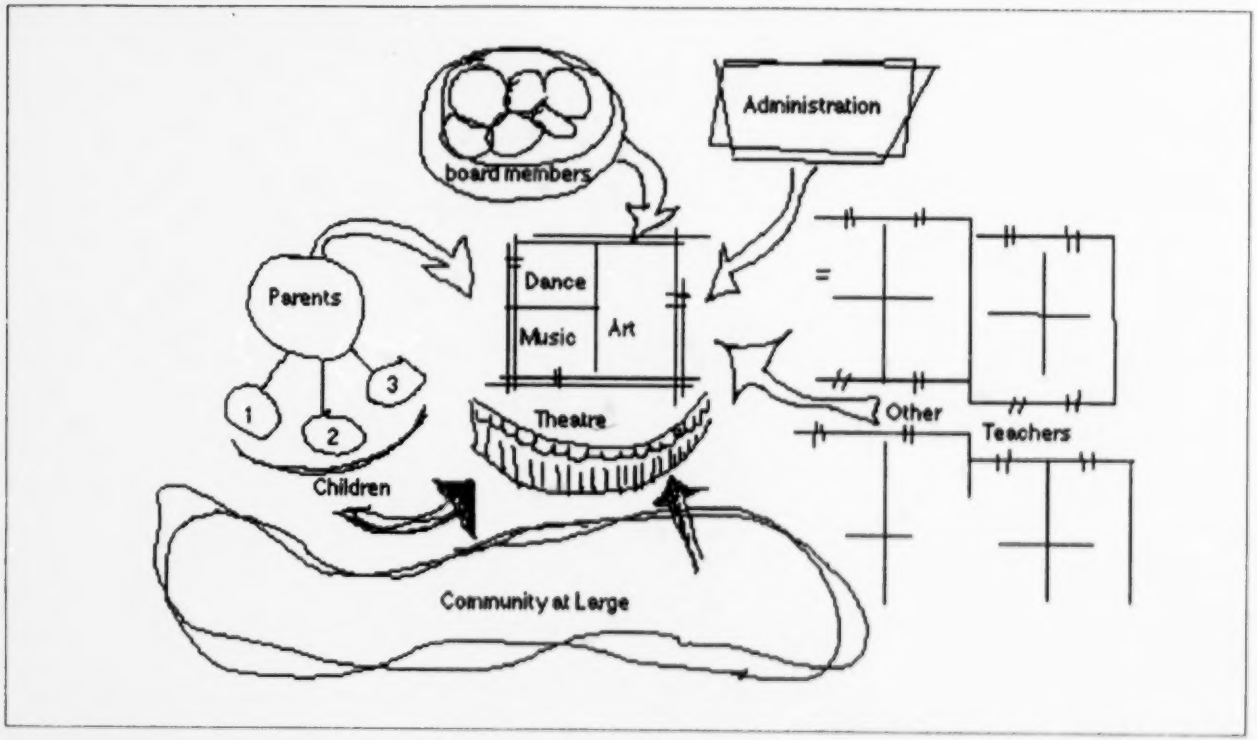
Invite us to your productions and performances. Invite each of us personally by sending an invitation to our homes. Make us feel essential to your program. Remind us that a production or exhibit encourages the development of cognitive skills, social skills, problem-solving, creativity and that there is great value in putting it all together in a performance, coordinating with others to get the job done.

Don't neglect to remind us, too, of the more difficult to see affective elements of your arts: appreciation and critical awareness. Children need to know that it is right to feel about their work . . . to feel good, to feel sorrow, to know that others also respond to nature, to beautiful sound, to works of art by others.

One of the myths common to board members is that a classroom teacher can teach art equally as well as the art specialist in the primary and intermediate grades. In reality the art specialist brings a background of training, knowledge and experience to teaching art that the classroom teacher generally does not have. At the primary and intermediate grades, most essential learning takes place. This is when children develop their interests and when their creativity can be influenced and developed. Younger children need more, not less art education.

Remember to teach the members of the board that this knowledge - - perception, production, performance, appreciation and affect - - carries over into every other learning. Remind us of the Chinese proverb: "Tell me, I forget. Show me, I remember. Involve me, I understand."

The more sophisticated the teacher, the better we serve the child. Arts educators lead children through sequential and developmentally correct curriculum that helps them to



develop artistic skills, attitudes toward their abilities to produce an artistic work. Arts educators provide experiences to increase self-esteem, develop problem-solving skills, critical-thinking and creativity skills. The arts educator acts as a constant resource for classroom teachers and arts educators provide consistency and long-term contact with children throughout their elementary school learning experiences.

How do you communicate? First, you need to do staff development with teachers, develop strategies to bring classroom learnings into the art lesson and art learnings into other classroom learnings. Second, go one-on-one with board members. Phone them. Send them information regarding your program, your work, the works done by children.

Make it a point to specifically invite your board member to see what the children are doing in your classroom. Encourage board visits to your classroom.

Have as many performances and exhibitions as you can manage. I know they take tons of work, but do as many as you can and invite your board members, personally, to each and every performance and exhibit. At performances, encourage them to sit in the front row and acknowledge their presence to the constituency of parents also attending.

How can the board members help you? The more you communicate and relate to the role of board members as liaisons between the schools and the community, the more you will ensure that arts education gets a fair share of the district attention and the district budget. Get the board to put the recognition of achievements of your programs and your students and you as teachers as part of their regular agenda. This agenda must include the arts.

There are other opportunities as well. Each year, the Washington district has a recognition dinner for staff to acknowledge retirements, 25 and 35 years of tenure. The dinner is held at a junior high well known for arts and there is always a very special half-hour performance by the school children that everyone looks forward to attending.

Washington District has another program that I think is interesting, successful and worth mentioning as something unique. Several years ago we began a program in cooperation with Christown shopping mall called "Schools through the Looking Glass". We take classrooms into the mall and actually teach regular lessons where the public can watch and witness what learning is about in our schools. Since they won't or don't come to the schools, the schools are reaching out to them. Art and music are showcased and an integral part of the program.

In closing, let me remind you that by working together - - board members, teachers and arts educators - - we can bring true reform to education. Together we can provide children with the opportunity for a liberal arts education that will enable them not only to make that living . . . but also to enjoy living.

Thank you.

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CLOSING REMARKS

David B. Silva

Mr. David B. Silva presently serves as Superintendent of Schools in Apache County. He was appointed to this position in 1979, successfully ran for office in 1980 and was reelected in 1984 and 1988. He is currently President of the Arizona State Board of Education (appointed to a four-year term by Governor Babbitt in 1986 and reappointed to an additional four-year term by Governor Mofford in 1990), is a member of the Northern Council of Governments, a member of the Northern Arizona Center for Excellence and serves on the Apache County Foster Care Review Board. He graduated from Arizona State University in 1967 and completed his Masters Degree in 1971 at Northern Arizona University.

As a little background, from the State Board of Education level, I've had an interest in fine arts and fine arts requirements for the public schools since I went on the board. We did not have any requirements in Arizona and the reason I was so concerned is that my own education was lacking in several areas: fine arts and foreign language. Fine arts did hit home for me and I'd like to compliment the former board president, Mr. Eddie Basha, because he was instrumental in getting home to me the need for a fine arts requirement.

I don't think the fine arts requirement is as accurate as it should be. The regulation, as it came out, requires students to have one credit in either fine arts or vocational for graduation from high school. I would like to see the one hour totally in fine arts in the secondary schools curriculum.

I personally think that, down the road, there will be an effort to make the regulation one hour in fine art. That's my perception. I think the current regulation was a compromise but it permitted us to get a movement in that direction.

The nine member state board which basically has the responsibility for rules, policy and procedure, unanimously endorsed the current regulation, so you can see that there is support for the fine arts. The state board is a policy making body.

We are only as good as the staff we work with. I thought it was interesting that the topic of this symposium was building partnerships because that is so much a part of me. Partnerships, coalitions in the field, have helped me to come to the State Board of Education. Getting the fine arts requirement required hearings and many individuals and organizations contributed to the success. It is critical that the community be involved in supporting arts in schools.

One of my personal goals over the remaining three and a half years of my term is to have the fine arts high school graduation requirement.

No requirement currently exists for art for entrance to post-secondary institutions in Arizona. I will be trying to get the word out to the community colleges and universities on this issue.

I want to indicate to you that our effort on the State Board of Education is total commitment, total support of fine arts education in primary, secondary and also higher education. I know that to be the case, currently, with all the members of the State Board of Education and also that we have an open-minded communication within the board. You may contact any of us at any time with your needs, your concerns.

One main point I would like to share with you before closing is that one of the main concerns that I have with regard to art education, with art educators, is that you don't come across strongly enough in defense of your own program. You need to be more forceful and not take a back seat, not take second to any other area of the curriculum. And I say this very sincerely. I think that forming coalitions and partnerships with the staff at postsecondary institutions, specifically, will be a beginning point that you can identify with and then branch out from there.

Too often people in the fine arts sheepishly back off and play second fiddle. I want to urge you to get in there and move forward. You are entitled to your fair share.

I'm in there rooting for you.

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